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ART DIGEST

The News-Magazine of Art



GIRL AND MIRROR

By WALT KUHN

(See article on page 6)

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MID-APRIL, 1929

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Stability

The editorial printed in this space last issue, headed "Some Plain Talk," may have led a few of the friends of THE ART DIGEST to fear that the permanency of the magazine was threatened because certain art dealers prefer to give their advertising patronage almost exclusively to the venal and "pay-as-you-enter" art press. In case this wrong interpretation has been placed on it, the editor and founder wishes to extend his reassurance.

THE ART DIGEST is probably safer in its future than all but a very few American art publications, either the honest ones or the grafting ones. Probably few of the former (and these are respected by THE ART DIGEST as both useful and worthy colleagues) are self-supporting, the rest being kept alive by individuals with a hobby or by small groups of persons interested in promoting certain ideas or ideals; and the long history of art journalism proves that individuals and groups are prone to grow weary of the burden of support. As for the periodicals that live by selling publicity, the basis of their prosperity is essentially dishonest, for they either sell to their advertisers "gold bricks" in the shape of non-existent circulation, or they betray what

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readers they have by bartering their editorial space for business favors; and no enterprise having such a foundation can be assured of survival.

THE ART DIGEST was started with an ideal, but it was not the ideal of any group or "ism." On the contrary, its ideal was to avoid taking the side of any group or any "ism," whether between conservatives and radicals, between dealers in American and foreign pictures, or between contemporary and ancient art. It voiced this ideal in its very first issue, and also pledged itself not to allow its columns to be influenced by advertising. It was also frank to admit that it started with very little capital. Support came promptly, and from thousands; and, as its sincerity became manifest, this support continued month after month and became dependable. Its "good will" is THE ART DIGEST's most valuable possession.

The magazine has been able to exist and to gain a stable position because its readers and its founder have played square with each other. All funds have been expended with the maximum of economy. Its publication office has been free of rent, and there have been no heating or lighting bills, because it has been produced in the editor's home. Its New York office consists of a single room costing \$35 a month. It has a one-man editorial staff, though this must not last.

THE ART DIGEST is in a safe financial position. It owes nothing it cannot pay. It is stable, as stable as proved faith and careful management can make an enterprise which has the good will of thousands.

—PEYTON BOSWELL.

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European Editor
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26, rue Jacob, Paris

Volume III

Hopewell, New Jersey, Mid-April, 1929

Number 14

Critics Praise and Belittle New York's 1929 Architectural Show



"Tuscan Landscape," by Edward Bruce. One of the "Hundred Important Paintings."



"The Net Wagon," by Gifford Beal. One of the "Hundred Important Paintings by Living American Artists."

Colossal was the word most used by the newspapers to refer to the Architectural and Allied Arts Exposition at Grand Central Palace, New York. It was deserved. There were more than 5,000 objects displayed. They filled three floors of the Palace. The attendance on the opening night was 27,179. From the reporter's standpoint it was truly colossal. And some of the critics, deeply stirred, implied that it was a colossal failure. It might have been that, judged from cer-

tain critical angles, but it brought hosts of people to see it and quickened their interest in art (just art). Looked at from no other point of view than this, many will be inclined to think it was of colossal importance.

One of the exposition's features, arranged by the Arts Council of the City of New York, presented a colossal idea in self-judgment. It was entitled "One Hundred Important Paintings by Living American Artists." This display, because of the unique method of its selection, came probably as near to presenting a cross-section of American painting as is humanly possible. The Arts Council called upon four classes of persons—the directors of museums, leading art critics, representative collectors and art dealers—to provide a list of 350 painters whom they considered worthy. Then these 350 were asked each to select 100 of their own number whom they considered the "most important." When the result was tabulated, each of the 100 leaders was asked to send one of his best paintings. The names of the 100 painters are given elsewhere in this article.

Now as to what the critics said of the exposition as a whole. "The Architectural League has never made a better exhibition," declared Royal Cortissoz of the *Herald Tribune*. And he drove in this point: "The lesson of the occasion is that American architecture is still content to drink deep at the spring of tradition. . . . It is the one unmistakable affirmation of the exhibition that scholarship and the love of beauty are not dead; that, on the contrary, acquaintance with the great idioms only serves to keep American architecture more and more of a noble and living art."

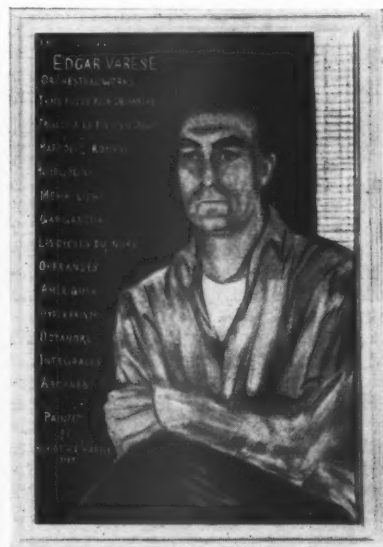
The above is representative of conservative criticism. The radical viewpoint, voiced by Helen Appleton Read of the *Brooklyn Eagle*, Henry McBride of the *Sun* and Margaret Breuning of the *Evening Post*, was equally outspoken. The former said the exposition was "as reactionary and in

as bad taste as if a group of uninformed, reactionary amateurs had sponsored it." She called it a "crowded hodge-podge, both in the matter of material chosen and in its presentation."

"The opportunity for making a striking, distinguished display epitomizing the modern spirit in interior architecture which in itself would command admiration for its fine proportion and suitability to its purpose, has been neglected," she declared. "Where is there any evidence of the fine simplicity, the emphasis on mass, proportion and line and the integrity of material which are the basic ideas of the modern spirit in design? In other words, where is the quality we admire in our architecture? One



"Summer," by Edmond Amateis. Avery prize at Architectural League Exhibition. One of "Four Seasons" for the city garden of R. R. McCormick, Chicago.



"Edgar Varese," by Robert W. Chanler. One of the "Hundred Important Paintings by Living American Artists."

begins to have a sneaking suspicion that necessity had a far greater hand in determining the quality we so justly admire in our towering setback architecture than sheer creative ability; that it happened in spite of itself, excepting always those obvious examples of creative imagination which such buildings as the Hood Radiator Building, the Shelton, the Telephone Building and the Bush Terminal, to mention a few of the outstanding that come to mind, exemplify."

Excepting the skyscrapers, Mrs. Read said: "The majority have been designed by architects whose eyes are resolutely fixed on past styles. Architecture is for them a trimming not determined either by the exigencies of a given problem or by the effort to create new beauty out of the new materials and new needs and demands. That quality of modernity, expressing the tempo of today, which European architects and theorists have extracted from our architecture and have made the watchword for their expression in architecture and applied design, namely simplicity and functional rightness, is absent."

The modernistic displays failed to please this critic. She said: "When the American decorator goes modern, so to speak, the result is in most cases deplorable. So-called modern becomes apparently nothing more than another period style to engage the fancies of a wealthy clientele who have begun to tire of the historical periods."

Miss Breuning also found the exhibition lacking in simplicity, and she attacked both the work of those who uphold tradition and those who try to be "modern." "The impression grows clearer and clearer," she wrote, "that the motif of all this display is to minister to the opulence and luxury of our enormously widespread moneyed classes. We are achieving, whether consciously or not, a bourgeois art, the art of being supremely comfortable and inordinately luxurious in surroundings which have no esthetic connection with the psychology of the modern spirit of present-day people."

"The simplicity which democracy should imply, in which beauty and dignity of life receive the first consideration, could not find any place in this medley of unmeaning luxury. The majority of the exhibits reflect in no degree the character of present-day life but have been cleverly cut out of the beautiful fabric of living which old and long-civilized nations slowly evolved in accordance with their national character and social demands."

"The modernistic exhibits . . . point to obvious costliness in most cases. Evidently, we do not as a people believe in art unless it is expensive, or in the promptings of our own judgments in the matter of house furnishings and decorations. Individuality and—most depressing of all—taste appear to be quite negligible factors in modern living."

Mr. McBride, saying there was no such thing as 100 "important" artists in the United States, had some fun with that section of the exposition. He did not believe that there had ever been one hundred important artists in any country at one time. He thought ten would be ample, but he believed in being generous with the younger element. He said of the Arts Council's "one hundred":

"The lions and the lambs are here lying down together; Academicians, near-Academicians, Cubist and near-Cubist. Gari

Melchers and Florine Stettheimer, Childe Hassam and John Marin, Horatio Walker and Rockwell Kent, Cecilia Beaux and Robert W. Chanler! Is it not a pretty mixture? It suggests a midsummer night's dream, and when some of the participants wake up they will have dreams to recount that will no doubt puzzle the great Dr. Freud himself."

Here is a complete list of the "hundred":

Wayman Adams, Earl Anderson, Anthony Angarola, S. Burtis Baker, A. S. Baylison, Gifford Beal, Cecilia Beaux, Charles Bein, Frank W. Benson, Theresa Bernstein, George Biddle, Ernest Blumenschein, Alexander Brook, Edward Bruce, George de Forest Brush, Claude Buck, Charles E. Burchfield, Henri Burkhard, Paul Burlin, Bryson Burroughs, Vincent Canade, Emil Carlsen, Robert W. Chanler, Glenn O. Coleman, Jay Connaway, Leon Dabo, Randall Davey, Charles H. Davis, Stuart Davis, Charles Demuth, Thomas W. Dewing, Preston Dickinson, Arthur Dove, Elsie Driggs, Guy Pene DuBois, Walter Farndon, Arnold Friedman, Frederick C. Frieske, Daniel Garber, Walter Gay, Lillian Gent, William Glackens, Anne Goldthwaite, Albert Groll, Lillian Westcott Hale, Marsden Hartley, Gertram Hartmann, Childe Hassam, Charles W. Hawthorne, Robert Henri, Aldro T. Hibbard, Eugene Higgins, Stefan Hirsch, James R. Hopkins, Charles S. Hopkinson, Foster Jewell, Morris Kantor, Henry G. Keller, Rockwell Kent, Leon Kroll, Yasuo Kuniyoshi, Ernest Lawson, Jonas Lie, George Luks, Ma-Pe-Wi, John Marin, Jan Matulka, Alfred H. Maurer, Francis McComas, Henry Lee McFee, Gari Melchers, Kenneth Hayes-Miller, Jerome Myers, John Noble, Georgia O'Keeffe, Jules Pascin, Abram Poole, Ellen Emmet Rand, Henry E. Schnakenberg, Leopold Seyffert, Simka Simkhovitch, John Sloan, Eugene E. Speicher, Robert Spencer, Carl Sprinchorn, Joseph Stella, Maurice Sterne, Florine Stettheimer, H. O. Tanner, Paul Trebilcock, Helen M. Turner, Walter Ufer, Horatio Walker, Harry W. Watrous, Max Weber, Camelia Whitehurst, Irving R. Wiles, F. Ballard Williams, Charles H. Woodbury, William Zorach.

The honors of the Architectural League were distributed as follows:

Gold medal in architecture—William Pope Barney of Davis, Dunlap and Barney, Philadelphia, for the American Bank and Trust Building in Philadelphia.

Silver medal in architecture—Albert Kahn of Detroit, for the Fisher Building in Detroit.

Silver medal for domestic architecture—Frank J. Forster of New York.

Honorable mention in architecture—Roger H. Bullard for "Rynwood," the Samuel A. Salvage estate at Glenhead, L. I.

Gold medal in painting—Eugene Savage, for his decorations for the Elks Memorial in Chicago.

Gold medal in sculpture—Ulric H. Ellerhusen of New York for sculptures for the University of Chicago Chapel and Christ Church at Cranbrook Foundation, near Detroit.

Gold medal for landscape architecture—Ruth Dean, for three gardens at Grosse Pointe, Mich.

The Birch Burdett Long Memorial prize—Chester B. Price, for his drawings for the Encyclopedia Britannica depicting restorations of various classical architecture.

Avery Prize for small sculpture—Edmond R. Amateis, for his figure "Summer."

A Walt Kuhn Exhibition

It is not often that loan exhibitions of the work of living artists are organized. Not long ago such an exhibition of the paintings of Childe Hassam was held at the Albright Art Gallery in Buffalo. Now comes an exhibition organized by the admirers of a painter who within the last decade has won a following among collectors, Walt Kuhn. It will open at the Downtown Gallery on April 23 and last for three weeks.

Among those who are lending pictures are Mrs. John D. Rockefeller, Jr., Mrs. Meredith Hare, Dr. B. D. Saklatwalla, Mrs. Edward Jordan, Arthur Brisbane, Dikran G. Kelekian, Miss L. B. Bliss, C. C. Rumsey and the Brooklyn Museum. One of the artist's newest works, "Girl and Mirror," is used on the cover of this number of THE ART DIGEST.

Sculptured Tablet to Wilson

A memorial tablet, the work of Onorio Ruoto'lo, has been unveiled at the University of Virginia to the memory of Woodrow Wilson, an alumnus.

Proletarian

A "proletarian school" of art is growing up in America, and its dean is Gerrit A. Beneker, the favorite subject of whose brush is the workman and his work. He has just written a series of two articles for the *Journal of Education*. He is rather rough on American museums, which he thinks are mainly controlled by "frozen classes at the top." He says:

"Is there any art museum in our whole country today which has in its permanent collection a portrait of a typical workman?—of the man who is the foundation of society? I know of none. Nearly every one of our art museums is under the trusteeship of old minds, 'millionaires,' who do not recognize Mr. Workman. Portraits are always of people high up in society—nobles, kings, statesmen, and financiers. It is traditional, and, therefore, a mere workman is not to be painted; he just does not belong in an art museum."

Mr. Beneker tells of a dean of economics in "one of the largest technical schools in the country," with whom he discussed art. "After listening to me for a while, he exclaimed: 'Well, I don't know much about art, but last Sunday I was in the Boston Museum, and really, ten minutes was too long.' Let us not blame the worthy dean. Had he entered the studio of most any painter and had tried to talk economics with him, I am sure the artist would have been bored. When I realized that the dean did not understand what I was talking about, I showed him pictures, reproductions of some of my paintings of workmen and of industrial scenes. 'Oh,' he exclaimed, 'but I did not see any pictures like these in the Boston Museum. If I could obtain such pictures I should hang them in the classrooms where the boys could study them.' This art was economics to the dean."

"Real modern art will be an art intelligible to men, women and children when we artists go into their everyday life for our inspiration, and when we realize that art is not technique alone. Art in education will become a living reality when we artists are commissioned to paint the great enterprises of our country, cotton, farming, wool, mining, lumbering, transportation; not only the material aspects of it, but every phase of it—especially the human element engaged in these fields."

"Here is a chance for the foundations,—Carnegie, Rockefeller, Russell Sage, Guggenheim, and others—instead of sending half-baked youths to Montmartre, who come back to us after a year's 'research' with 'modernistic' contortions of degenerate, half-clad females drinking cocktails—which are awarded prizes in our art museums."

Scotland and Sculpture

Pittendrigh Macgillivray, aged Sculptor Royal for Scotland, at a dinner given in his honor at Edinburgh, said:

"It is true that the people of Scotland have seen little else than a series of post-humous portrait statues and busts, and have remained quite unmoved by the spectacle. This art of sculpture is mainly something which has come to them from outside—they know nothing of its possibilities. It did not grow up among them naturally, as it ought to have done, long ago, from their Celtic art. It is foreign; some one of themselves must grow up and make it native—make it reflect them and symbolize their ideas and feelings."

Hahn vs. Duveen

The world's richest art dealer once more must answer to the complaint of one of the world's most persistent women, who claims he has injured her by maliciously spoiling the sale of her painting, "La Belle Ferronnière." Supreme Court Justice William Harman Black on April 13 denied the motion of Sir Joseph Duveen to dismiss Mrs. Harry Hahn's \$500,000 suit for slander of title. Therefore the case will have to be tried again.

The New York Times in a two-column account of the decision said that Justice Black challenged "the good faith of Sir Joseph Duveen" in declaring Mrs. Hahn's painting "the work of another artist, especially before he had seen it, and, according to the evidence, after he had declared that the supposed genuine painting of the same name in the Louvre was not by Leonardo." "The jury before Justice Black," continued the Times, "after nearly four weeks trial and fourteen hours' deliberation voted nine to three in favor of a verdict for Mrs. Hahn. . . . Justice Black, whose opinion yesterday deals to some extent with the opinions of experts, said he believed that the expert testimony, 'in connection with the other facts, is enough to have warranted a verdict'."

"Commenting on the case," said the Times, "Justice Black said he believed the law should be changed to permit trial justices to accept the verdict of three-fourths of the jury in a civil as well as a criminal case." From this it is inferred that Justice Black would have considered that justice had been done if the nine jurors who favored Mrs. Hahn could have had their way.

Justice Black called attention to the fact that Sir Joseph on the witness stand had "sought to justify what he said about the Hahn picture by stating that it could not be by Leonardo because he knew that the genuine 'La Belle Ferronnière' was in the Louvre," but that a letter was introduced which Sir Joseph had written a month after he condemned the Hahn picture in which he had written that "the Louvre picture is not passed by the most eminent connoisseurs as having been painted by Leonardo da Vinci, and I may say that I am entirely in accord with their opinion."

In conclusion Justice Black said that "with the world's most famous experts as witnesses, and with the shortening of the case that can easily follow a second trial, it is quite possible that another jury may quickly render a verdict."

The new trial can be fixed for next month, if the attorneys agree, but it is safe to say they won't agree, because England is pretty sure to call Sir Joseph in May, for that is "the London season."

New Gallery for San Antonio

The Milam Galleries have been established in the Milam Building, San Antonio, for the sale of paintings, etchings and sculpture and the obtaining of portrait commissions, on a non-profit basis. Artists are charged 25 per cent. commission. After the expenses are paid, the balance, according to the plan, will be expended for paintings for the city's schools or whatever other institution the advisory board may elect. Medora Robertson is the manager. The galleries opened with a tea on a Saturday afternoon, and about 1,200 persons called. The opening exhibition consisted of water colors by Alpheus Cole and wood engravings by Timothy Cole, and a miscellaneous collection of works by well known Texas and western artists.

68 Davies Water Colors Are Sold for \$48,600



"Ancient Town of Spain," by Arthur B. Davies.

At the close of the exhibition at the Ferargil Galleries, New York, of the last water colors painted by Arthur B. Davies, who died in Italy last October, the striking announcement was made that sixty-eight of them had been sold to collectors and museums for a total of \$48,600—an average of about \$715 apiece. Other sales were said to be pending.

These paintings, done by Davies in Italy and Spain in the last months of his life, were brought to America by Mrs. Davies when she returned with her husband's ashes. In reviewing the exhibition nearly all the New York critics mentioned the names of Turner and Davies together. "Where Turner

worked so often in a high key," wrote Royal Cortissoz, "Davies is curiously restrained, dealing in tender blues and grays, in the delicate expression of fleeting effects. . . . Davies matches the British painter in the definition of solidity and weight." It takes no stretch of the imagination to see, a few generations hence, these Davies water colors ranking with the greatest of the world's art, and tenderly prized by collectors, their value not \$715, but—who knows?

THE ART DIGEST takes pleasure in reproducing "Ancient Town of Spain," by courtesy of Mr. H. H. Benedict of New York. It was painted four months before Davies died.

At Last, Immortality

The regrouping of pictures in the Louvre, whereby three rooms are devoted to paintings recently transferred from the Luxembourg and to other works acquired or bequeathed, is described by one American correspondent as marking "another definite era in the world of art." One gallery is devoted to the famous Caillebotte collection of Impressionist masters.

By this rearrangement the Louvre "puts its stamp of recognition upon that extraordinary movement in French painting led by Monet, Manet, Degas, Sisley and Renoir—so hotly combatted and disputed at its beginning, and up to the present moment relegated in nearly every nation to private museums confined to 'modern paintings,' and excluded from a place beside the products of previous ages."

One fight in the evolution of art ended!

Uplifting the College Boys

The Fogg Art Museum has announced to Harvard students that it will lend them works of art, mainly drawings and etchings, for the decoration of their rooms. The college boy's den will be transmogrified—maybe.

A Rich Man's Idea of Wealth

"To have an appreciation of art is to have immeasurable wealth." —Otto H. Kahn.

Sculpture Helps Fame

On May 9 seven more busts will be unveiled in the Hall of Fame of New York University. Sixty-five personages have been elected, and after this ceremony there will remain only six whose effigies have not been provided by admirers. The seven busts now ready for dedication are:

William Cullen Bryant, by Herbert Adams; Nathaniel Hawthorne, by Daniel Chester French; Henry Wadsworth Longfellow, by Rudolph Evans; James Madison, by Charles Keck; Henry Clay, by Robert Aitken; Francis Parkman, by Hermon A. MacNeil, and Emma Willard, by Miss Frances Grimes.

The six who have been honored but whose busts have not been provided are John Lothrop Motley, George Bancroft, Elias Howe, James Fenimore Cooper, Patrick Henry and the jurist, Joseph Story, whose son, William Wetmore Story, was one of America's early sculptors.

Taos Is Being Hedged In

A new railroad is to come within 28 miles of Taos, N. M., on the north. Already there are railroad terminals 35 miles away on the south and east. The new line will open up a vast irrigation region, and a huge sugar beet factory is to be erected 30 miles from Taos. Thus does the intruding world creep closer and closer to the ancient pueblos and the artists' colony.

A "New" Hassam Is Revealed in Exhibition of His Older Works



"Old Hook Mill, Easthampton." Hassam (1898).



"Val de Grace." Painted by Childe Hassam in 1888.

Has Childe Hassam, whose mind is reputed to be marked by just a trace of obstinacy, made a mistake about which are and which are not the best of his own pictures? Until this season he has always insisted on arranging every Childe Hassam exhibition himself, and putting into it the pictures he liked. But Hassam got out of Hassam's hand in March of this year when the Albright Art Gallery at Buffalo held a loan exhibition of his paintings covering the whole range of his career, especially the first two decades of it. Some of Hassam's admirers contend that he produced his best work between 1890 and 1910, and the Buffalo exhibition, they say, confirmed it. To many it was a revelation. Robert Macbeth of the Macbeth Gallery after a trip to Buffalo said: "I believe it to be the finest collection of a living artist's work that has ever been shown in this country."

Mr. Macbeth sought Childe Hassam. He asked him if he didn't have some of his older pictures he would sell. Oh, yes, Has-

sam did have some of his earlier works, but he never exhibited them and they were in storage. The dealer bought fifteen. They were taken to the Macbeth Gallery and some of the firm's clients were invited in. Among these visitors were several who belonged to the considerable number who "don't like Hassams." Their unvarying comment was "But we never saw this kind of Hassam before." Many of the works found buyers.

Then the Macbeth Gallery decided to show the group, and, in order to make the display fairly comprehensive, arranged to draw a number of canvases of the same periods from the loan exhibition at Buffalo. The owners were generous. The paintings cover the range from 1888 to 1919, with the majority dating shortly on one side or the other of 1900. These earlier canvases, with the pigments softened and blended by time, have created new Hassam admirers.

Royal Cortissoz in the *Herald Tribune* wrote: "This exhibition is, on the whole, one of the most remarkable demonstrations

of a rich personal gift that has been made in American painting in a long time. Few men could so safely bring out the trophies of their past. The first thing that marks them is their freshness, their vivid impression and their superb color. The next is their enkindling strength in all technical aspects, Hassam's easy mastery of his brush. But what lingers most in the memory is the artist's singular vision, his individual outlook upon life and the note of style that accentuates it. Here is a man who has mastered his trade, and, loving beauty, has ranged through the visible world finding ever new and moving episodes in the spectacle. His method has varied a little as time has gone on."

Margaret Breuning in the *Evening Post*: "These delightful early pictures of New York and Paris streets—a Paris and New York, alas! extinct now—are full of atmospheric quality, they have the touch and feel of place in their shimmering surfaces and rain drenched pavements."

Plan St. Louis Museum

The movement has been revived in St. Louis to convert a part of the old Court House into a down-town museum for showing the works of St. Louis artists of the past and present. It is a part of the movement to beautify the river front. The building itself is an architectural gem, says Emily Grant Hutchings in the *Globe Democrat*. In 1863, when Carl Wimar finished his task of decorating the dome, St. Louis was the most important center of culture west of Boston, New York and Philadelphia.

Chester Harding was one of the city's first artists. He settled there in 1820, and painted her doctors, lawyers, merchants and their families, charging \$40 each, and from there he made the trip into the interior of Missouri to paint the only portrait of Daniel Boone, who, having figured in the opening up of the "dark and bloody ground" of Kentucky, found the settlements too crowded there and preferred to pass his old age in the wilderness across the Mississippi.

"We have had scores of famous artists," says Mrs. Hutchings, "either born or nurtured in old St. Louis. A gallery contain-

ing works by all of them would be a great thing for new St. Louis. I will contribute ten pictures. Who is next?"

"Like Hot Cakes"

There is no change, apparently, in the popularity of Dodge Macknight in his own Boston, for during the first 15 minutes of the annual exhibition at the Doll & Richards Gallery half the pictures were sold, according to the *Christian Science Monitor*. "This kept up a unique tradition," the paper says. "This year he offers souvenirs of his excursions to Jamaica, Mexico, Quebec, Newfoundland, and to the canyon country of Utah and Arizona."

"Once more we marvel at this painter's artistic vision, his ability to separate the pictorial elements of scenes, and reassemble these elements in his compositions, in terms of washes on paper."

A Prendergast Retrospective

The Harvard Society for Contemporary Art is holding a retrospective exhibition of the life work of the late Maurice Prendergast.

Art in Small Towns

Mrs. Ruth Hanna McCormick, representative in Congress from Illinois, announced in Washington the foundation of the Allied Arts Extension, which is sponsored by the National Community Foundation. Its work will be confined to small towns, and will cover a wide range of activity, from providing exhibitions of painting, sculpture, handicraft and allied art to abolishing ugly hot-dog stands and monstrous filling stations.

"The great cities," Mrs. McCormick is quoted as saying by the *New York World*, "have their art galleries and their museums, but only because some benefactor provides for them. In the smaller towns there is a much more genuine and more general artistic development."

"We are beginning to wake up to the fact that our hot-dog stands and our gasoline stations and our soft-drink emporiums which line our highways have seriously marred the natural beauty of our country."

Mrs. McCormick pointed to the new color schemes in automobiles to show that the American people are becoming more artistic in their tastes.

Culin Is Dead

Robert Stewart Culin, art connoisseur, anthropologist and curator of ethnology at the Brooklyn Museum for twenty-five years, is dead at 71. He was a native of Philadelphia, and his first post was as director of the department of archaeology at the University of Pennsylvania. In 1899 he became curator of American and general ethnology at the Free Museum of Science and Art in Philadelphia, and in 1903 passed to the Brooklyn Museum. He was an extensive traveller. Given a free hand in Brooklyn, he had much to do with the changed attitude in American museums that has made them "alive" instead of sepulchres of the past.

Always opposed to the belief that a museum was a selection of specimens with labels attached, said the Brooklyn *Eagle*, he tried to have his department thought of as one inspiring creative ideas. In an address delivered to the students in costume design at Pratt Institute, he said: "I would like to have you think of a museum not as a place of antiquities and relics but as preserving the seed of things which may blossom and fruit again through your efforts."

And another time he said, not realizing that what he stated was applicable to himself, "I have said that the feeling of beauty may be acquired. While it may be stimulated by personal observation and increased by knowledge, its readiest incentive is to be found in contact with a beauty-inspired personality. There is no incentive to a student like contact with a creative spirit, and in order to induce students to see beyond the mere design of garments to sensing their relations to the history of mankind such imagination stirring words as these must be called: 'We are the clothes of the people of the tropic South, cry all the long veils and shawls, the turbans and cummerbands, the sarongs and saris, that company of strips of beaten bark and filmy cotton from all the continents and islands of the tropic seas. 'And we,' shout another large and even more vigorous assembly, 'came from the frozen North. In us behold the children, the descendants of the cut fur garments the Arctic man wore. With us belong gloves and tall boots, defensive armor, the panoply and pomp of war.'

"Listen attentively and you will hear all the particular and individual parts of every garment, the cuffs and the collars, the ruffles and the flounces tell their story. 'We,' say the sleeves, 'were not always sewn too fast to jackets and blouses. Once we were free, only tied on with strings; once we were more independent, like our children, the glove.' 'And we,' cry the buttons, 'even we are not without ancestors. We came from the long line of knots.'"

British Collector Dies

Robert Henry Benson, British art connoisseur whose collection was bought in 1927 by Sir Joseph Duveen for a price said to be \$2,500,000, and the greater part of which has probably now passed into American hands, is dead in London at the age of 79. He was a merchant and banker with extensive American connections.

Educated at Eton and at Balliol College, Oxford, Mr. Benson was a famous athlete. In 1870, he won the amateur British championship for the mile race. When he turned to collecting old paintings he was indefatigable. In his collection were 114 Italian

Duke of Sutherland Sells Fisher His Romney



The Romney That IS Mr. Fisher's.



The Romney That WAS Mr. Fisher's.

In its last issue THE ART DIGEST ignored the controversy over Romney's portrait of the Countess-Dutchess of Sutherland, which Lawrence P. Fisher, president of the Cadillac Motor Company, bought and returned, because the news articles printed in the American and English newspapers were so contradictory that a reliable account seemed impossible. Now the event clarifies, drama steps to the fore, and Mr. Fisher actually owns the beautiful picture he thought he owned last January.

The automobile manufacturer commissioned Howard Young, American art dealer, to find certain old masters to round out his collection. Mr. Young went to Europe and, as Mr. Fisher's agent, acquired several works, among them the Romney in question, which he bought as an original from A. L. Nicholson, a London private-dealer. The picture was brought to America, and the newspapers announced its acquisition. The news was flashed to England, and the Duke of Sutherland read it. He let it be known

that he still owned the original, and Mr. Young was informed.

Mr. Young took the first train to Detroit, told Mr. Fisher of the mistake, took the picture and returned it to the London dealer. "But," said Mr. Fisher, "why can't you get me the Duke's picture?" "I'll try," said Mr. Young. He cabled the manager of his London office, Francis Taylor, to buy the picture. Mr. Taylor found the Duke in Switzerland, negotiated the deal and later completed it in Paris. The price was more than \$250,000. In the meantime, however, the newspapers got wind of the mistake, and sensational stories began to appear. They might never have been printed if Mr. Young's agent could have located the Duke earlier. The second transaction, completed on April 6, took place only a few days after the story "broke."

All's well that ends well, and America has another important old master, for this picture is regarded as one of Romney's best pictures. It will be in his Detroit home early in May.

paintings, principally of the Florentine, Sienese and Venetian schools. There were master works by Bellini, Correggio, Ghirlandaio, Piero di Cosimo, Andrea del Sarto, Titian and Antonello da Messina. Mr. Benson's wife was a daughter of the late R. S. Holford, who formed the famous Holford collection.

Albert Levering, Illustrator, Dead

Albert Levering, illustrator, who had been on the staffs of *Puck*, *Life*, *Harper's Weekly*, the *New York Tribune* and other publications, and who had done humorous illustrations for many books, died of heart disease in his studio in New York, aged 60.

Knoedler's Open Chicago Galleries

Early this season the Knoedler Galleries of New York installed an exhibition of old masters at the O'Brien Galleries, Chicago. Now the firm has opened galleries of its own at 622 S. Michigan Ave., with an exhibition of paintings, water colors and prints by masters of the American, Early English and French and Dutch schools. The branch is in charge of Thomas Gerrity, for 40 years connected with Knoedler's.

Great Paris Print Sale

One of the most important events of the Paris season will be the forthcoming sale, on May 13, 14 and 15, of the Marius Paulme Collection of old masters' drawings. Chiefly composed of works of the XVIIIth century, this collection, the work of the famous expert, the late Marius Paulme, who spent a whole life over it, includes beautiful examples by the most celebrated artists of the periods of Louis XIV, Louis XV and Louis XVI, such as Watteau, Gillot, Boucher, Fragonard, Hubert Robert, Greuze, St. Aubin, Boilly, the brothers Moreau, Debucourt, etc. Besides this, the collection includes some very fine pieces of sculptures by Coysevox, Clodion, Falconnet, Houdon, Pigalle and many others.

It is impossible to estimate even approximately the sum which this sale will reach, but it is certain that every piece of it will be warmly disputed by collectors and dealers.

Cowboy Artist in Marriage Roundup

Jack Van Ryder, cowboy artist, who held an exhibition in New York at the Montross Gallery this season, married Margaret H. Swaine in Arizona.

These "Symbols" Are "Ultra-Conservative"



"Pastoral." Mutilated water color by Forrest Brisse.

This picture, a water color "Pastoral," is not quite so modernistic as it looks at first glance. Those three cubistic symbols in the center do not "belong." And they are anti-cubistic, at that, because they were placed there, presumably, by someone who has little admiration for modernism. They are slashes made, say the police, with a pen-knife, and the guardians and conservators of the law in Oakland, Cal., would like to know who entered the Oakland Art Gallery, a municipal institution, during the annual exhibition and committed this act of vandalism.

Two Statues for Spain

Although the United States government shamelessly neglected to display any American art either at the Seville or Barcelona expositions, two notable pieces of American sculpture have just been dedicated in Spain. Both are by women. An imposing statue of "El Cid," hero of Spain's great epic poem, by Anna Hyatt Huntington has been presented to Seville, and now occupies a place of honor at the entrance to the exposition. Mrs. Harry Payne Whitney's 70-foot statue of Columbus has been dedicated at Palos, the port from which the discoverer sailed.

Mrs. Huntington and her husband, Archer M. Huntington, have presented to Seville

The artist, Forrest Brisse, was complacent. "I'll paint another water color," he said. In the "Battle of the Nudes" of 1928, he was equally complacent. When Oakland's prudens raised a great cry about the annual exhibition, he quietly went to the gallery, gathered up the nudes for which he was responsible and carried them back to his studio.

"As long as Brisse is good natured about it," said the Oakland Tribune, "we might as well be good natured, too. So we add that the criticism of the slasher was both keen and pointed."

two paintings by the Spanish artist Valdes Leal, which they admired in the fine arts display at the exposition.

Phillips Acquires a Mangravite

Duncan Phillips has bought for the Phillips Memorial Gallery, at Washington, Pepino Mangravite's "Political Exiles" from the artist's recent show at Dudensing's.

Heintzelman

The catalogue of the etchings of the American artist, A. W. Heintzelman, edited and published by M. Marcel Guiot, constitutes probably the most magnificent tribute ever paid to an etcher during his life time. No trouble nor expense was spared to make of these two big volumes an invaluable document for the print collector as well as for the student. Every state of the 132 plates produced by the artist up to this time is described and reproduced in colotype, in quality that approaches as nearly as possible the original prints. The exact size has been adhered to whenever possible.

"That the catalogue of the work of an American etcher," Campbell Dodgson, head of the prints department at the British Museum, writes in the preface, "a catalogue so thorough and so complete, so sumptuously illustrated, should appear in Paris, is a phenomenon which one may heedlessly take for granted, but which seems to call for explanation. The French do not really pay such tributes to the artists of other nations. Artists of other nations seldom seek such honors from the French. This is another sign of the community of interests, knowing no national boundaries, that brings together amateurs of etching in various countries, of which the recent interchange of exhibitions between France and England, England and Italy, France and the United States, is a welcome symbol."

After a study of Heintzelman's various styles and periods, Mr. Dodgson observes that this artist "does not indulge very largely, as those who work in dry point are apt to do, in varieties of state. More often he is sure from the first of the effect that he intends to produce, and does not print until he has achieved on the plate a full realization of his intention. He has worked out for himself by degrees a very personal style, apt for the expression of ideas that originate in a refined and sensitive spirit."

Gives Early American Portraits

D. M. Ferry, Jr., has presented to the Detroit Art Institute two early American portraits, "Rev. Gregory V. Biddle" by John Neagle, and "Edward Everett" by Samuel F. B. Morse. He had previously given four

Sale by auction of the Valuable Music Library of DR. WERNER WOLFFHEIM

Second part
FROM JUNE 4th TO 8th, 1929

Contents:

I. MANUSCRIPTS:

- (1) Manuscripts referring to theory, history and biography of music.
- (2) Liturgical manuscripts of the 11th to the 18th century.
- (3) Musicians' autographs, documents and diaries.
- (4) Manuscript tablatures, including lute music with accompaniment, from the 16th to the 18th century.

II. MUSIC LITERATURE:

- (1) Musical history.
- (2) Biographies of musicians, general and special.
- (3) Musical aesthetics.
- (4) Literature on vocal music:
 - (A) Generalities, literature on singing, the art and folk song, minstrelsy and master song, troubadours, church song, church music, hymnology, liturgy, etc.
 - (B) Literature on opera, theatre, dance and festivities.
 - (C) Libretti of operas, oratorios and other vocal works.

III. INSTRUMENTAL MUSIC, IN MANUSCRIPTS.

IV. IN VOCAL MUSIC:

- (1) Manuscripts.
- (2) Old vocal music: one-part and in several-parts, church and secular music, madrigals, motettes, masses, etc., in separate parts, songs ("Lied") in German and foreign languages, from the 15th to the 18th century.
- (3) Operas in full scores.
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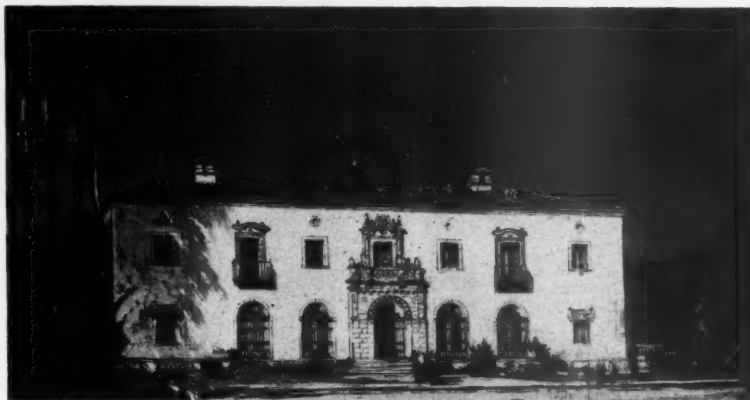
Complaining that the newspapers have failed to give the facts concerning its purchase of forgeries by the Italian sculptor Dossena, the Cleveland Museum of Art, through its director, Frederic Allen Whitting, has made a statement in which it says:

The museum acquired two objects which later proved to be by Dossena. One was a wooden 'Madonna and Child' after the manner of Pisano, which was purchased in 1924 for \$18,000 from a reputable dealer, who, we are convinced, was himself deceived in the matter. It had been under investigation with definite suspicions for over a year before it was removed from exhibition on May 18, 1927, and was returned to the dealer in September—long before the Dossena story became public property—in exchange for another object of undisputed quality and equal value, and without loss to the museum. This wooden figure had been recovered from a genuine figure probably of the seventeenth century. Our investigation with X-ray, in June, 1927, suggested what later proved to be the case, and explained certain portions which had aroused our suspicions.

"The museum also purchased, in May, 1927, for \$120,000, the marble figure of Athena. This was acquired after careful study and with the endorsement of some of the leading archaeologists of America and Europe. It was purchased with full knowledge that it did not conform, in all respects, to known Greek types, but in the belief that the whole group was from a provincial school in a Greek colony—in which belief we were supported by competent archaeologists. However, facts arose which made us suspicious and, after a thorough investigation, on both sides of the Atlantic, by archaeologists and geologists, we were convinced that the sculpture was not right, and returned it in May, 1928, to the dealer from whom it was acquired, after receiving his check for \$120,000, the price which we had paid for the figure. The statue had never been on exhibition.

"In time it is hoped that a full account of the transactions in connection with the forgeries by Dossena and others may be published jointly by the museums of America for the benefit of all concerned; but pending such a publication it seems desirable that the main facts as regards the Cleveland Museum transactions should be stated for the benefit of our members."

Government Stultifies America in Spain



Permanent American Building at Seville.

Spain is holding two international exhibitions this summer, one at Seville and one at Barcelona. The United States government was invited to make full representation of its arts and industries. It responded by making a full representation—of its industries. It ignored its arts, thus confirming to the Latin mind what the Latin mind already knew, that the United States was a nation of wonderful material progress, of manufactures, of invention, of engineering.

America's official representation at Seville will include 22 departments of the government, but there will be no American art. The commission is directed by Thomas Campbell, former governor of Arizona. The 22 exhibits will represent America's desire to sell goods and make money. There is one piece of art, but it is not American. It is the "Permanent American Building," a structure erected in pure and beautiful Spanish style. After the exposition it will become the American consulate in Seville—not very centrally located for a consulate, but representing American business efficiency and economy. Two birds killed with one stone, money kept in the purse, etc., engineering efficiency, etc., etc., etc. But it will house no American painting, no American sculpture, no American print.

At the Barcelona exposition, American business has been generous,—it has taken much space. One refrigerator manufacturer has engaged ten units. Spain is a hot country, it needs ice, there should be good business there. But throughout the great exposition there will be seen no American painting, no American sculpture, no American print.

Arthur Stanley Riggs, editor of *Art and Archaeology*, writing in the April number of his magazine, says that "by an especially gracious and characteristically Spanish invitation, the United States has been permitted to participate in the All-American displays at Seville—the only country not Spanish or Portuguese in origin to be given a place in this remarkable and highly significant family gathering."

And the United States will show the flower of its achievement—refrigerators, bathtubs, motion pictures, ball bearings and motors.

American art lovers who visit Europe will be well repaid by visiting Seville and Barcelona. They will be inspired by the art of Spain and Latin America—countries whose governments are not wholly devoted to exploiting manufactures, and engineering.

And not far away will be the bodegas of Jerez (a name from which the English derived the word "sherry").

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The Oranges Spring a New Idea in Annuals

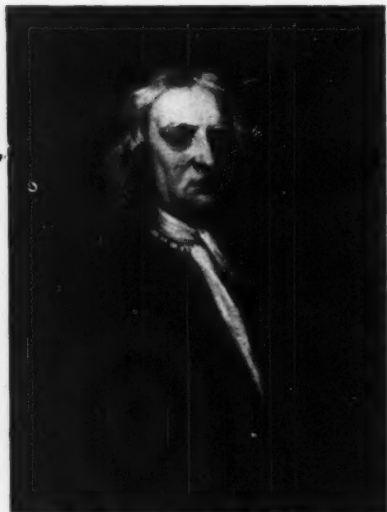


A Vista in the Annual Exhibition of The Oranges.

The Art Center of the Oranges has just held its fifth annual exhibition of work by the artists and craftsmen of that part of New Jersey of which "the Oranges" is the center, and the undertaking was so stupendous that the whole country deserves to hear of it.

It was not just a small affair in a rented hall. The Art Center took space in a new apartment building in East Orange, arranged the objects in much the manner they would

be used in private homes, and filled twenty-one "galleries." Nearly the whole population turned out to see the show, and many sales were made. The stamp of good taste and the boon of art appreciation were given to a community that apparently is not much lacking in either. Many nationally known artists and craftsmen reside in the Oranges or in northern New Jersey, and among the exhibitors were Charles Warren Eaton, Henry Rankin Poore, Henry S. Eddy, Van



"Sir Isaac Newton"

By John Vanderbank (1694-1739)

[One of four portraits of Sir Isaac Newton by this master, the others being in the Royal Society, London; Trinity College, Cambridge, and the National Portrait Gallery, London.]

Paintings by Old and Modern Masters

ARTHUR U. NEWTON

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Davies Sale, \$77,223

The collection of other men's pictures and sculptures and the objects of art belonging to the late Arthur B. Davies brought \$77,223 at the American Art Galleries. The highest price was \$4,000 paid by C. W. Kraushaar for Seurat's "Jeune Fille." The same dealer paid \$3,500 for Seurat's "Jeune Fille a l'Ombrelle."

The nude by Matisse which THE ART DIGEST reproduced in March, the first example of that artist's work to reach America and which was shown at the famous Armory show of 1913, went to M. Knoedler & Co. for \$1,050. A Brancusi marble head went to C. J. Liebman for \$875, and another to Mr. Kraushaar for \$800.

Among the antique pieces, a Fourth century B. C. Cypriot sculptured stone head was bought by E. Weyhe for \$2,100. The Downtown Galleries paid \$1,200 for a XIIIth century Limoges enamel relief plaque.

Will Settle Van Gogh Dispute

Mr. and Mrs. Chester Dale of New York have taken their self-portrait of Van Gogh to Holland for thorough study by the experts there to settle the problem of its authenticity, because it is one of the thirty-three disputed works in the group put upon the market by Otto Wacker of Berlin. According to the New York Times, the expert, W. Scherjon, of Utrecht, champions its authenticity and cites the letters of Van Gogh in proof. In the meantime, Prof. Ludwig Justi, director of the National Gallery at Berlin, has sided with Dr. De la Faille, Dutch expert, in condemning the Wacker group.

Deering Perrine, C. Jac Young, William J. Baer, Harry Lewis Raul, Josephine G. Raul and F. G. R. Roth.

There were 62 etchings, 142 water colors, 138 oil paintings, 23 sculptures, 223 examples of arts and crafts, and displays of architecture, interior decoration, art in advertising, iron work and photographs.

The Art Center of the Oranges now has more than 500 members. Henry Rankin Poore is president, and the vice-presidents are Robert Macbeth, Arnold Grasse and Harry Lewis Raul.

The advertising columns of THE ART DIGEST have become a directory of the art and antique dealers of the world.

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Modigliani

Amadeo Modigliani (1885-1920), whose career as a painter extended over only five years, for he gave up stone carving at 30 on account of failing health and died at 36, becomes more and more a storm center of critical opinion, and his name has just achieved the title line of a book ("Before Manet to Modigliani" by Mrs. Chester Dale). A comprehensive exhibition of his paintings was held at the Lefevre Galleries in London, and America will be interested in what the English critics said.

P. G. Konody in the *Observer*: "There is probably no twentieth-century artist of universal repute who worked within as narrow a convention as did Modigliani—and no artist who wove so potent a spell by means of a language of apparently child-like simplicity. I say apparently child-like, because, unlike the douanier Rousseau, who looked upon the world with the ingenuousness of a child, Modigliani was, unless I am much mistaken, as sophisticated as could be. I know nothing about his life save the few facts that are common knowledge; that he passed his days in abject poverty; that he had few patrons, and was paid a mere pittance for works which are now valued at thousands of pounds; that he died of consumption at the early age of thirty-six, and that the devoted woman who shared his privations committed suicide by jumping out of a window on being informed of his death. But I feel sure that Modigliani worked in obedience to carefully considered principles and theories, derived partly from negro sculpture and partly from Picasso, and that his favourite formula, from which he scarcely ever departed, was based on the severe logic of these theories.

"Superficially this formula closely resembles a child's mental concept of the human face and figure. The egg-shaped oval of the head is connected by the cylindrical neck

with the larger oval formed by the rounded shoulders and arms and hands clasped across the lap. But upon this simple constructive theme Modigliani played with such skill that each picture presents a new and surprising variation, and reveals new beauties in the rhythmic counterplay of curves.

"The relation of the synthetically simplified features, such as the connected curves of eyebrow and nose to oval of the face, or of the slightly inclined head to the columnar neck, and of the neck to the shoulders, is always carefully studied, and reveals a high degree of sensitiveness and subtle observation. . . . Throughout apparently incompatible elements are reconciled: sameness and variety, stylisation and particularisation, naiveté and sophistication. And, throughout, Modigliani delights by the impeccable taste and resourcefulness of his colour sense. In its ensemble and in detail the exhibition leaves an indelible impression of contact with a great artistic personality."

The *Times*: "One of the most remarkable things about his work is its pronounced individuality, everything being fused in a strongly personal statement. His great gift was the capacity—specifically the fresco painter's capacity, though he worked in oil—to get sculptural character in painting by the inflection of line. In this respect he was one of the most remarkable draughtsmen of modern times, formalizing severely and outlining incisively but always with a full plastic suggestion."

Epstein's "Day" and "Night"

Jacob Epstein has almost completed the carving in Portland stone of his two immense groups of "Day" and "Night" over the doorway of the new Underground headquarters in London. He began last December and worked in all sorts of weather, for he insisted on doing all the carving himself. The inevitable controversy will not begin until the work is dedicated, some months hence.

Day is represented as a male figure of heroic size, sitting with a child, facing towards the sun. Night is a draped woman covering a recumbent male figure.

Noted English Artists Here

Sir Reginald Bloomfield, representing painting, and Gilbert Bayes, representing sculpture, are here from England, having come to attend the 25th anniversary of the American Academy of Arts and Letters.

Architectural Show for Boston

An architectural show for Boston will be held in the Rogers Building from May 6 to 18, under the auspices of the Boston Society of Architects and the Boston Architectural Club.

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Worth More Than \$82?

At Hodgson & Co.'s, London, was offered a 600-word typewritten letter of 1917 from G. B. Shaw to Austin Spare, the artist, relating to the art magazine "Form," which some will remember. Shaw calls it "a very horrible publication," and gives Spare this advice: "Be sober, honest . . . cut your hair; eschew velvet jackets and silk blouses; knock down any man who calls you an artist."

From its copy of the *Vienna Times*, "a weekly for English-speaking people,"—a very roundabout source—THE ART DIGEST learns that the letters brought \$82.

AMERICAN ARTISTS OF TODAY

PAINTINGS for the CON-
SERVATIVE as well as the
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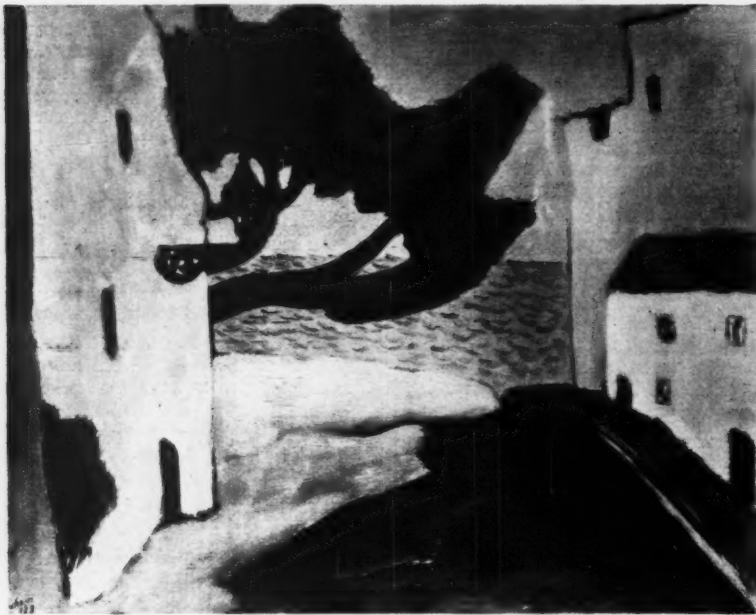
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Phillips Introduces Graham, Russian Exile



"Palermo," by John D. Graham.

Duncan Phillips has found another artist whom he thinks deserving of encouragement, so he has given John D. Graham an exhibition at the Phillips Memorial Gallery in Washington and has written a sketch of the artist. He says that Graham may or may not turn out to be a great painter. The collector reveals his own process of reasoning about potential masters. Graham has also just had an exhibition in New York at the Duddensing Galleries.

In the first place Graham's natal name is not Graham. He was Dabrowski, who served as a cavalry officer in the Grand Duke Michael's "Wild Brigade." When the Revolution triumphed he was captured and the communists sentenced him to die. The Bolshevik general one day sent for him, it being "part of his game to play with a doomed man before the firing party. Upon learning that the young officer was an artist the Revolutionary leader softened strangely," and Dabrowski was slipped out of prison and warned to go as far as possible as fast as possible.

Eventually he reached New York and became a student of John Sloan at the Art Students' League. He married an American girl from Baltimore and settled in that city.

Mr. Phillips says of him that "he is not sensational by preference but by principle, and regards the quality of creative daring as the one important virtue for an artist in a conventional world"; and describes him as "a skillful painter with an acute sense of the special character of line to define the special character of form and with a truly subtle mastery of tone held in simple masses."

"He has become increasingly cryptic. There are threats of a new school of 'minimalism,' whatever that may mean. The 'Eggs' picture in the present exhibition is perhaps an example. . . . The abstractions are painfully of the period. And yet I feel, pushing up under their propaganda for the latest aesthetic doctrines, in all their comparative unimportance, a first rate artistic intelligence which will sooner or later return to life as a source of the best art."

Independents

The independent, no-jury movement among artists, designed to give everybody a chance, gains headway throughout the country. April saw exhibitions held at Los Angeles, Baltimore, Philadelphia and Lynchburg, Va. In all these cities the newspapers were lavish with space—especially in Baltimore, where the clippings filled a large envelope.

Hard feelings apparently developed at Baltimore, where the first independent show was held under the presidency of Charles H. Walther. The Charcoal Club lent its quarters, and, according to the *Sun*, "several conservative artists threw up their hands in horror at the modernistic work and hurriedly left the galleries." Some artists assailed the newspapers for giving so much space to the freak side of the display.

At Philadelphia, at the New Students' League, evidently the exhibition was tamer, both conservatives and radicals being well represented, and the *Record* said they hung 'in amity side by side.'

In Los Angeles the show was held on the ground floor and in the basement of the Architect's Building. More than 1,000 persons sent in 1,500 paintings, sculptures and prints. Arthur Millier in the *Times* said the result was like "a vaudeville performance; every few feet you jump from laughter to tears, with occasional glimpses of real beauty."

Stonehenge Is Saved

Stonehenge, England's famous relic of Druid times, has been saved to the world from invasion by modern buildings, tea shops and filling stations, for, by popular subscription, the last parcel of more than 1,000 acres of land surrounding it has been purchased. Already the work of demolishing the unsightly structures has begun.

And for two weeks in London, in the galleries of the Royal Institute of British Architects, was held an exhibition which, by means of photographs, revealed the damage that has already been done to the English countryside by "vulgar and misplaced advertisements, by pretentious and unsuitable buildings, by foolish treatment of roads, by unnecessary destruction of old and beautiful bridges and buildings," as the *London Times* put it. England is becoming angered by the destruction of her birthright of beauty.

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Cleveland Gets Gem by Rococo Master

Now that works by such men as Raphael, Titian, Velasquez, Rembrandt and Hals are becoming so scarce that no one but a multi-millionaire can afford them, museums and ordinary collectors are turning to those meritorious lesser masters the best of whose pictures fall little short of their illustrious contemporaries. One of them is Bernardo Strozzi (1581-1644) of Genoa, Italian follower of Rubens, whose works are a worthy flower of the rococo period. The Friends of the Cleveland Museum have just purchased for that institution his allegorical canvas, "Minerva." It is the third important gift of the society since its organization.

The robust figure of the goddess is eloquent of Rubens's influence when he lived in Genoa. The brilliantly modeled flesh tones are cool, relieved by touches of pink glaze peculiar to Strozzi. The robe is rich orange, with a green lining where it is caught back at the knee, and the sash across the shoulder is green. The girdle is pale lavender and the bodice which falls from the right shoulder is white. The picture palpitates with life and color.

Strozzi was not only a painter, but a priest, and late in life was made a Monsignor by the church. It is only of late that he has



"Minerva," by Bernardo Strozzi.

been honored as a worthy follower of Rubens, Caravaggio and Veronese.

The Sculpture Show

The work of installing the great All-American Exhibition of Contemporary Sculpture in San Francisco took longer than was expected, and the opening was finally set for 2 P. M., Saturday, April 27. It will last for six months. It is believed that many thousands of tourists from all over the country will be attracted by this colossal display of 1,300 examples of American plastic art.

Some of the sculptures are of enormous size and their emplacement created serious problems. The largest is Gertrude Vanderbilt Whitney's replica in plaster of her American War Memorial at St. Nazaire, France; measuring 30 feet across the tips of the eagle, it weighs six tons. The next largest piece also is by a woman, Anna Hyatt Huntington's enormous "El Cid," astride a horse. It travelled to San Francisco by special car in four cases, with 1,200 pounds of excelsior. The third largest is Hermon A. MacNeil's marble figure, "Into the Unknown."

The Water Color International

The Ninth International Exhibition of Water Colors will open at the Art Institute of Chicago on May 2. The jurors are Francis Chapin of Chicago, John R. Frazier of the Rhode Island School of Design, and William Starkweather of Brooklyn.

Canal Paintings Given to Nation

The paintings which Jonas Lie made several years ago of the digging of the Panama

Canal have been presented by an anonymous donor to the Military Academy at West Point as a memorial to General Goethals, the engineer responsible for the feat. Even the artist does not know the donor's name.

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New York Season

Next to the colossal Architectural and Allied Arts Exposition, an account of which leads this issue of *THE ART DIGEST*, the two most important events of Mid-April were the Salons of America at the Anderson Galleries and the Allied Artists of America at the American Fine Arts Building. Twice as much space in the newspapers was devoted to the former as to the latter, the reason being that the Salons are radical while the Allies are conservative.

"Just after the Independent exhibition seemed to prove that no-jury, free-for-all exhibitions have outlived their usefulness, along comes the Salons and makes a revision of opinion necessary," wrote Helen Appleton Read in the *Brooklyn Eagle*. "In its latest exhibition new names linked to works showing obvious talent and freshness of point of view occur, not once or twice,

but with amazing frequency. It has generally been conceded that if a no-jury exhibition yields only one or two new talents then all the miles of mediocrity are justified. In the case of the Salons, not only are the miles of mediocrity fewer—300 exhibits comprising the exhibition—but the average of talent is higher than in other no-jury exhibitions. The net total, then, of a higher average and the many talented new comers makes for a stimulating exhibition."

The superior quality of the Salons Mrs. Read explains as follows: "The Salons of America were founded by the late Hamilton Easter Field in 1922 as a protest against the management of the Independents. The Salon group has always had a strong nucleus of the artists with whom Mr. Field was associated and those younger artists who owe much of their present success to his encouragement. The exhibition has therefore a quality of personality which a

larger, more heterogenous group lacks."

The *Evening Post*: "The Salons of America have turned out a good exhibition this year. It is, in fact, the best group show that has come to notice recently. Moreover, this excellence comes as somewhat of a surprise, for the showings of the past few years have not been very sprightly, last season's show especially reaching a particularly low water mark of mediocrity and general banality. It must be one of the surprising rewards of belief in the democracy of art to have such a good show suddenly emerge from so many dubious backgrounds."

Henry McBride in the *Sun*: "If you like art that is cut and dried, humdrum and faintly reminiscent of things you have seen a thousand times before, then it would be wiser for you to keep away from the annual exhibition of the Salons of America, for the Salons is not like that. The Salons is piquant, queer and at times startling.

The collection seems funnier by far than last year's and also includes a greater number of pictures that serious amateurs could acquire with advantage to themselves."

Mr. McBride thinks that times have not changed to the extent that artists of genius are no longer neglected. "A case in point," he says, "is that of Benjamin Kopman who is not represented in the Phillips Memorial Gallery nor in the 'Hundred Important Paintings' show, yet who unquestionably has much of the stuff of a genuine painter, and whose hard times may later on be considered a reproach to us. The same applies to Jennings Topfel, who has had no recognition worth speaking of but who has qualities. Both are in the present exhibition. It applies in a lesser degree to Abram Wolkowitz, for though he has had recognition, he has not had enough; and to Wood Gaylor and Vincent Canale."

Among the other artists who won particular praise from the critics were Peggy Bacon, Alexander Brook, Harry Hering, Joseph Chenoweth, Isabella Howland, Edith Catlow, Solomon Witkewitz, Molly Luce, Hobson Pittman, Stefan Hirsch, Howard Notman, Carl Wuerman, Lilian Prentiss, Emil Branchard, Gordon Roy, and Renee Lahm.

* * *

Concerning the other big group show, the *Sun* said: "As the Salons of America is to the Independent Society so is the Allied Artists of America to the National Academy. Both are offshoots from the older societies. The Allied Artists provide another opportunity for academicians to sell their works. That was the original motive. For a while the allied men had the appearance of being poor relations. They have improved their position by degrees, and this year it is possible to give them a rating at least equal to the National Academy."

The *Times* said that good things in the Allied exhibition were "more numerous than on any previous occasion," and asserted that the extent of the variety offered was "summed up in the extremes of contrast among the prize winners. The medal of honor went to Luigi Lucioni for a hard, vigorous, truthful still life, a coat over a chair, a pair of shoes on the floor, an iron shovel, a copper kettle, other metal utensils hanging on the wall, everything with an edge and a resisting surface. The Brown and Bigelow gold medal went to Gerald Leake for his visionary idyl, 'Hail to Eros,' figures in rhythmic relation, with carefully thought-out poses, and the characteristic color of this painter, to whom color and



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line have greater significance than form. The Brown and Bigelow silver medal goes to a dramatic western scene, 'Cattle Rustlers,' the realism of which is found in scrupulous detail."

Another group, the Brooklyn Society of Modern Artists, moved over to Manhattan, to the Fifteen Gallery, to hold its seventh annual exhibition, which the critics found to be good. The *Post* said it revealed "a decided variety of viewpoints and expression," and added: "Brooklyn seems to leave the individual free to think and feel for himself, for this association has no trademark of uniformity."

The *Times*: "The group is a lively and interesting one and includes a healthy variety of viewpoints and styles. Among the familiar names are Stefan Hirsch, who shows a still-life and a delicate, ascetic landscape; Harry Hering, with a portrait and a handsome flower piece; Julia Kelly, whose strangely intense and moving landscapes are too seldom seen; Peppino Mangravite, with an interesting canvas recently seen in his one-man exhibition; Arnold Wiltz, who shows a Paris scene, which is perhaps excessively painstaking but serious and solid; Adelaide J. Lawson, with a nude, fine in color, and Stuart Davis, Wood Gaylor, Carl Sprinchorn and Herman Trunk. Winthrop Turney has a fresh and honest portrait of a small-town house; Sandor Bernath's water-color of a lighthouse is striking and

able, and two small paintings by John Cunningham have a peculiar intensity."

Not a single critic ignored John Whorf of Boston, who gave his annual New York exhibition at the Milch Galleries. He was both roasted and praised, depending on the degree of dislike or admiration the writers had for John Singer Sargent. "John Whorf is a first rate water colorist," said the *Herald Tribune*; "his pictures recall Sargent in their crisp spontaneity and their clever drawing." The *Brooklyn Eagle* called him "brilliant," and added: "Not that Mr. Whorf is merely a brilliant technician; whatever subject he essays has reality and mood as well. But given such unusual dexterity one's attention cannot help but be drawn to the way he does it, almost to the point of forgetting these other important qualities."

The *Post*: "Mr. Whorf has attained an almost uncanny brilliancy of technical performance. But he has also attained more than a mere objective interest in the subject matter of his work. There is evidence that he feels something of the subjective, emotional content of his theme, as well as its fascinating possibilities for his virtuosity."

The *Times*: "Mr. Whorf, although he is still under 30, is perhaps the most brilliant water-colorist in America today, if we take 'brilliancy' to mean a breath-taking skill in depicting reality. The mantle of John

Singer Sargent has certainly fallen upon Mr. Whorf; he already has as much sheer ability of hand and eye, as great a power of making his brush catch the illusive effects of reality with a minimum of apparent effort. . . . Both men are more concerned with the outward aspect of things than with their more permanent significance; but Mr. Whorf's work has less of the cold and almost scientific detachment that marked Sargent's work in this medium."

The *Sum*: "Mr. Whorf seems determined to be the Sargent of this period, at least in water color. . . . He is undoubtedly clever. It takes skill to put in the washes clearly and strongly and undeviatingly, but that is all it takes. Mr. Whorf doesn't know what it is to have a tender feeling about something in nature, nor to play a delicate game, nor to have a deep emotion. He deals in crude facts arranged with theatrical lighting, so that they 'go over big.' The qualities of realism that Mr. Whorf seeks for and gets are the kind that the average man sees, and therefore there ought to be an avalanche of appreciation for this artist's work, but it begins to be apparent that the experienced portion of the community are not going to get much pleasure out of him."

Drawings and water colors by Mahonri Young, sculptor, covering 25 years of his career, were shown at Weyhe's. They included subjects from Indian life, laborers,

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foreign sketches, nude studies and figures of the prize ring. "The unifying thread that runs through all these extraordinarily varied subjects," said the *Times*, "is the artist's interest in form and his search for the quality of line that will give the greatest sensation of form. In a sense all his drawings are sculptor's drawings; his line exists not merely as pretty decoration, but rather as the boundary and definition of a form. He is less interested in the line *per se* than in the form it creates. For this reason, although his drawings may at first seem to lack the brilliancy of more spectacular talents, they have a quality of growing upon the onlooker until he recognizes in them a maturity and strength that are not too common. And back of all his work is a sense of reserve power, a feeling that he has not, like so many contemporaries, tried to display everything at once. While there is little that is fashionable in this exhibition, it is notable as the expression of a rich and many-sided temperament."

The *Post*: "One perceives in this work as in that of Bellows that the final discipline of hand and refinement of expression are self-imposed. No one could teach Mahonri Young to draw like this."

Concerning Durand-Ruel's exhibition of "Master Impressionists," the *Sun* said: "One by one the great examples of this school are finding their way into private collections but the Durand-Galleries are still able to compel the passer-by to come in from the sidewalk for a pleasant half-hour or so's entertainment." The critic found a still-life

fish painting by Manet to be the star of the exhibition, saying it "gives as clear an exposition of the Manet method as may be desired. Every painted stroke is put in as drawing; the way the fish rounds itself and finishes off in a tail is joyously sure painting. All his ideas as to tone are there too. Manet doesn't hesitate to use black as a color even at a time when the impressionists were banishing black."

The *Herald Tribune*: "The pictures give one a sense of mastery, of brilliant painters working with impressive authority. They are all exciting, but if there is one to be called the hero of the occasion it is Manet, with his 'Nature Morte.' The fish and other objects are prosaic enough. But through the alchemy of marvelously manipulated paint, through brushwork of extraordinary virtuosity, Manet envelops his theme in beauty. His pre-eminence in the show is momentarily challenged by Degas, whose interior called 'L'Atelier de la Modiste' is an example of truth stated with distinction, with style."

The *Post*: "At the end of the gallery hangs a large canvas by Monet, 'La Seine a Lavacour,' which draws one directly to its contemplation. It has all the shimmering, evanescent quality which Monet felt to be the true fact of the world, the fleeting play of light and color which make up the phantasmagoria of visual perception. Yet it has, also, solidity and soundness in its construction which cause one to wish ardently that this artist had not become so absorbed in scientific theory as to completely

dissolve solidity into nebulous iridescence in much of his later work."

Undoubtedly the most novel exhibition of the season was the "Circus in Paint" arranged by Juliana R. Force at the Whitney Studio Galleries, in which circus canvases by such artists as William Glackens, Gifford Beal, Guy Pene du Bois and Karl Free were shown. The art world is familiar enough with these works, but here is the *Times* description of the trappings:

"The tent, which disguises the ceilings of the four exhibition rooms, is cleverly simulated with the assistance of crisp white cloth scalloped with the brightest red in the whole range of paint pots. As for the sawdust, that is not simulated at all, for upon the bona fide product you tread as you go about looking at the pictures. There are toy balloons and there are the gay stands on which performing seal and clowns are wont, in the real show, to clamber. Nay, there are even peanuts, in a nice, generous container from which every visitor, old and young, rich and poor, may help himself. And very excellent peanuts they are. You will go a long way before finding any other peanuts as good as those at the Whitney Studio Galleries. Indeed, the only criticism voiced so far regarding Mrs. Force's crowning achievement of the season is to the effect that the peanuts, if one desired, to attain the last word in circus realism, should have been a little damper."

The flower subjects and Provincetown landscapes by Vera Stevens at the Morton

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Galleries drew much praise from the critics.

The *Post* said: "The flower canvases are highly decorative in their big, rhythmic designs and rich color. One could look at the painting of canna leaves and flowers, for example, for a long time without discovering all its complexities of linear pattern or exhaust its suggestion of delightful textures of leaf and petal and lush stem. The landscapes are able and indicate a personal reaction to the thing painted, but the handsome flower paintings are the first choice of the exhibition."

The *Herald Tribune* called the pictures "lovely in mood, the delicate handling of sunlight in them being most pleasurable. Miss Stevens keeps her colors well in check and paints with quiet assurance and ease."

The Little Dutch Masters at the Newhouse Galleries indicate, according to the *Post*, "how thoroughly the business of painting was mastered by even the least of the painters of this period, overshadowed though they were by greater names. A portrait by Ferdinand Bol shows how closely he followed Rembrandt in his distribution of light and shade, as well as style of subject. The portrait by Maes reveals him as an admirable painter of light and a sound portraitist when he was not wavering between being himself or copying Rembrandt. Here he seems to have made up his mind and produces a sensitive and sound work."

The most modern of all American modernists, Arthur G. Dove, is holding his annual exhibition at the Intimate Gallery, and one has to go to the *Sun* and the *Times* for sympathetic reviews. The former says: "Of all those who exhibit in this room Mr.

Dove renounces subject most completely. In that he is the most modern of a group, all of whom pride themselves upon modernity. At the same time he acknowledges motifs and names them. His pictures have titles; but on the other hand, people who like literalism and nothing else in art, will not get much help from these titles.

"Take the 'Red Tree and Sun' for instance. This is a handsome arrangement of reds and yellows; it is decorative and, once hung on a wall, it would be sure to speak to the imagination of its owner, if he had an imagination, but it might or might not suggest to him a tree seen against sunlight. The same with the 'Sun on the Water.' It is excellent as painting and as composition, but it is apparent, even to a novice, that the artist has had some peculiar thoughts about the sun."

The *Times*: "The current display is as arresting as usual, perhaps a trifle more arresting than usual, at least in its initial impact. The canvases show a tendency toward broader treatment, though this does not render the arcana with which they deal any less eluding."

The Ownership of Nefertiti

Art circles in Berlin are agitated at the report that the Egyptian Minister of Foreign Affairs, who is to go to Berlin to arrange for King Fuad's visit, will request the return of the bust of Queen Nefertiti (Little Lute), wife of Akhnaton, which is one of the supreme treasures of the Kaiser Friedrich Museum. The German attitude has been that the bust was duly transferred by the Egyptian authorities to the German Oriental Society for its part in the excavations at Tel-el-Amarna.

Old Dog "Tah-Tser"



Chinese Pottery Dog (618-907)

"A little lonely and forlorn, as out-of-door dogs are apt to be in China," is the way Alan R. Priest describes this pottery beast of the T'ang period (618-907) in the *Bulletin* of the Metropolitan Museum of Art, which has just acquired it. It is a tomb figure, with a cream white glaze defined with green on the head, shoulders, back and flank, once covered with incrustations of earth and iridescence.

The animal so feelingly portrayed is of a breed which has apparently been known in China since the earliest representations of dogs. Similar ones appear in sculpture of the First century, and exist in the flesh at the present day.

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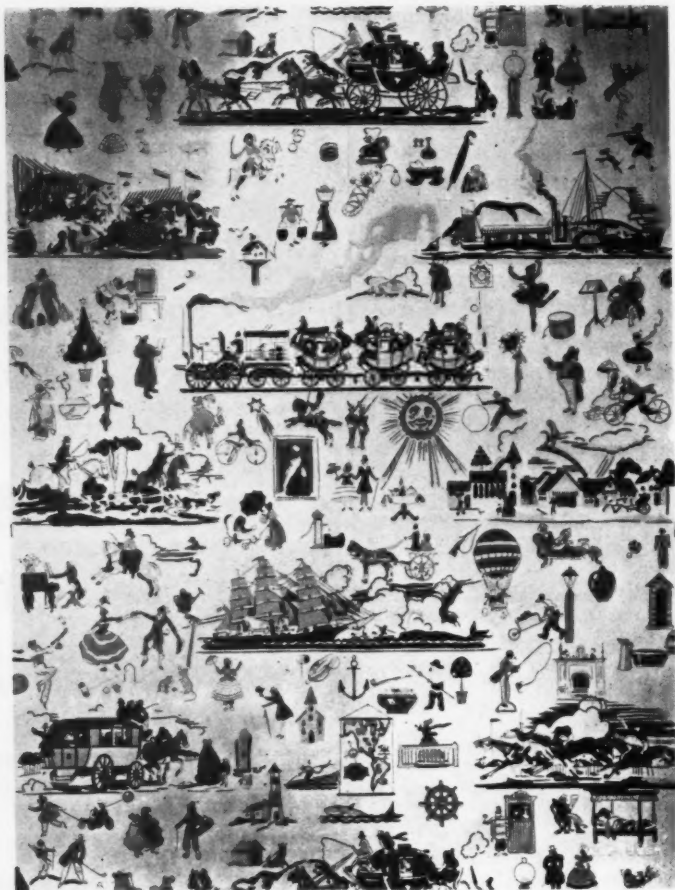
MEDIAEVAL & RENAISSANCE

DECORATIVE WORKS

PAINTINGS & OBJECTS of ART

In the Realm of Decoration and the Antique

Newark Museum Shows Latest Wall Paper



Wall Paper. Designed by Tony Sarg.

On April 30 the Newark Museum will open another of its up-to-the-minute exhibitions of "art in industry." Following "American Design in Metal," it will show American wall papers and hardware manufactured for quantity production. A num-

ber of manufacturers in Newark and New York have lent material. One of the displays consists of wall paper designed by Tony Sarg, a specimen of which is herewith reproduced by courtesy of the Henry Bosch Company.

Plan 1930 Show

The Antiques Exposition Co., Inc., which promoted the big antiques exhibition in New York, at the Hotel Commodore, encouraged by its success, has planned to continue and to expand its enterprise. Already two floors of the Grand Central Palace have been engaged for next year's show, and in the meantime another exposition, under the auspices of *The Antiquarian*, will be held in Boston, in the grand ballroom of the Hotel Statler.

The promoters of the show and the incorporators of the company are A. F. Bollinger, editor of *The Antiquarian*; Rich G. Hollaman, exposition manager, and Arthur Harper, attorney and collector of antiques. No dealers in art or antiques are interested in the corporation, according to Mr. Bollinger.

For Mrs. Hoover's Ear

Esther Singleton, author of books on antiques and decoration, makes a bid for the ear of Mrs. Herbert E. Hoover in an article in the *New York Sun* headed "White House Furnishings Long a Prey to Personal Whims." She wants the executive mansion provided "with the proper furniture" and then she wants a law enacted "to render the correct style permanent." And she tells exactly what she conceives the correct style to be.

"The proper period to select for the new furniture of the White House to render interior and exterior perfectly harmonious," she says, "is of the early nineteenth century. Fortunately we have a great American cabinet maker of this time, much of whose furniture is obtainable — Duncan Phyfe. It would be appropriate to follow as far as possible the furnishings under the Monroe administration."

"The White House," declares Miss Singleton, "should not be subject to this constant pulling to pieces and undignified chaos and change dictated by personal likings and dislikings; it should represent a consensus or an expression of the most cultivated taste of the entire nation."

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Their Turn Now

"Now is the time when the country dealers in antiques are beginning to think of the coming season and to make ready their stocks to tempt the tourist and the motorist," says the *Boston Transcript*. "Winter is the lean time for the most of these dealers, for few keep open their shops during the cold months. With the arrival of spring, however, comes the promise of better times, and the summer is the harvest time of the year for them."

"The process of making this country antiques conscious, which has been going on now for some years, has been thoroughly efficacious. A vast amount of education has been disseminated by dealers, by writers and by lecturers, so that from one coast to the other the doctrine of antiques as suitable home furnishings for our day has been spread. And the seed has found fertile soil in every State of the Union. Everywhere antiques are being sold in steadily increasing amounts, and everywhere the demand for them is growing."

"One has only to note the increase in the number of antiques shops throughout the country to get an idea of the increased interest in the subject. Naturally if there were no business there would be no shops. Another indication also is the increase in the space in newspapers and magazines taken by the dealers to advertise their wares."

Precious Wall Paper

One of the rooms in the oldest house at Staines, England, "The Knowle," where Sir Francis Drake lived for a time, has been stripped of some valuable wall paper, which has been sold to a London antiques dealer. This paper, handpainted with Chinese pictures, was prepared about 1730 by a famous Chinese artist, who came from Shanghai. Its removal from the wall involved a long and anxious process. After being dampened, it was backed to prevent mishap and then carefully peeled. Owing to the cold weather the process was intermittent, and some days were spent before the paper was finally recovered.

"The Knowle" is a curiously built house, almost surrounded by a low corridor, suggestive of a ship's alley-ways. Sir Francis Drake, like other distinguished sailors, seems to have been a great lover of dogs, and placed tablets on the walls recording the loss of some of his pets.

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Museum Gets a Unique American Teapot



Pewter Teapot. Made by William Will, Philadelphia, 1780.

Lessing Rosenwald has given the Pennsylvania Museum an XVIIIth century teapot made by William Will in Philadelphia in 1780. Joseph Downs, the curator of decorative art, in describing the piece in the museum's bulletin says it is unique "in that it is the only American pewter teapot of the period known to collectors and students at the present time. Its other claims to importance are the distinguished form and the touch of William Will, a pewterer whose work stands in the first rank of rarity."

"This teapot was purchased three years ago in York, Pennsylvania, when its identity was disguised by the accumulation of years of neglect. It was only after several changes of ownership and a thorough clean-

ing that the name of William Will appeared, together with the mark X, stamped on the bottom of the body, inside. The X mark has little significance on American pewter and appears to have been used or omitted without discretion by a small group of men. In England, however, under the rules of the Pewterers' Society it indicated an unusual quality of metal.

"The wooden handle, while of the period, replaces the original one which was missing, and is a gift of M. L. Blumenthal.

According to J. B. Kerfoot in "American Pewter," William Will was born in 1742 and died in 1798. He spent his life in or near Philadelphia as an innkeeper as well as a pewterer, and served as a member of the Pennsylvania assembly.

Reference Books on Sculpture

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Antiques

Foibles and Fans

The Art Institute of Chicago gives some interesting facts concerning lorgnette fans, a group of which is included in the Elizabeth McCormick collection, which it has placed on view. This type of fan owes its origin, like the troubles that flew out of Pandora's box, to woman's curiosity.

In order that Milady might observe and still appear not to, a fan appeared in the XVIIIth century which, according to the newspaper *Necessaire*, printed in 1759, "was a means of satisfying a pardonable curiosity without wounding modesty." These were known as "lorgnette" fans. They were made in the brisee and cockade style, of ivory or horn and were decorated with pique, the blades being in the shape of Love's arrow, a bat's wing, an umbrella, a serpent or a violin. Large circular perforations at the top of the blades or a small spy glass inserted at the rivet, made it possible for Milady to see without being seen, for through these peepholes the owner could view the risque scene of a play or any other sight that aroused her interest.

Lorgnette fans continued to be fashionable even in the XIXth century, although there was a decided change in the style. The sticks were elongated to carry a "mount" or "leaf" made of silk or paper, the transparencies were insets of net or gold gauze, and the whole fan was embellished with gold and silver spangles.

\$30,284 for Heeramanek Art

The Heeramanek collection, of Asiatic art, sold at the American Art Galleries, New York, brought \$30,284. The highest price was \$6,000 paid by Dr. F. Valyi for a group of Hittite bronzes. A piece of Persian Shah Abbas silver brocade brought \$4,000.

\$170,000 for Silver Collection

Seventy-nine lots of old English silver, the ancestral property of Lord Brownlow,

A Pioneer Potter



Pottery Lamp, by Clara L. Poillon.

Pottery by Clara L. Poillon, one of the pioneers in this branch of American handicraft, will be shown until May 15 at the Milch Galleries, New York. The examples range from pieces for garden and flower arrangement to lamps and pitchers and various forms of table ware. There are table fountains, wall pockets, parrots and cockatoos for garden sticks, and original designs for window boxes.

Mrs. Poillon's interest in underglaze began with the painting of tiles for overmantel decorations. Her inventiveness is shown not only in the ceramic side of her work, but in the iron mountings which so often increase its possibilities for usefulness.

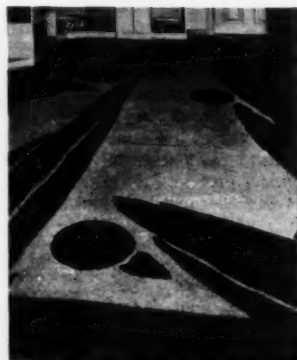
and removed from Belton House, Grantham, was sold at Christie's for £34,659 (about \$170,000). A dinner service by Paul Storr, 1804-19, brought £5,530, and a Charles II plain oval sweetmeat box and cover, 1666, weighing 20 ounces, £752.

Chain Store View

Charles Messer Stow in the Boston *Transcript* says: "A confidential letter sent out lately from the headquarters of one of the large drygoods chains in this country reviewed the antiques situation because some of its stores carry a line of antiques, either in a separate department or mixed in with reproductions and modern furniture. I was interested to learn that this chain advised its buyers that the best selling line of antiques in the country now was English furniture. This I believe to be the truth. There has been a falling off in the demand for early American things, and by early American I mean pine and maple.

"Next on the list the chain put French provincial furniture, though it stated that the demand for this was falling off. Then came Italian, then American, then Spanish. I feel that justice has not been done here to the American furniture of the eighteenth century which was made of mahogany. I think it is true that in the auction room and also in the retail shops, American mahogany furniture will bring higher prices than English equivalents. Also I believe that there has not been the falling off in the demand for fine American pieces that this letter would indicate."

THE ART DIGEST's advertising columns have become a directory of the art and antique dealers of the world.



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Among the Print Makers, Old and Modern

A Polish Engraver



"Adam and Eve," by Sonia Lewintzka.

The last Salon d'Automne comprised a Polish section, and since then several exhibitions have contributed to make Polish artists better known in Paris. Their share in the engravers' display at the Pavillon de Marsan revealed many highly accomplished xylographers such as Skoczylas, Pruszkowski, Bartłomiejczyk, Borowski, Wasiewicz, Janina Vonarska and Stryjenska, who, while remaining thoroughly individual, perpetuate the fine, healthy traditions of the popular arts of their country.

Particularly original both as painter and engraver is Mme. Sonia Lewintzka, who held a successful show recently at the Galerie Sambon. As a painter she revealed sensitive and delicate qualities of vision, while her wood cuts combined the freest and most masterly technique to that mystical feeling so characteristic of Polish art and of which it may be truly said that it spiritualizes the material as efficiently as it materializes the spiritual.

Lithography from Its Beginning

The Art Institute of Chicago has been holding a comprehensive "Survey of Lithography," ranging from the first followers of Senefelder, its inventor, such as Charlet, who was born in 1792, through Daumier, Whistler and Brangwyn down to prize-fighting scenes by George Bellows, Mexican cock-fighting subjects by "Pop" Hart and even to Marie Laurencin and Ernest Fiene.

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Miller Shows Cincinnati His 47 Woodcuts

Benjamin Miller, Cincinnati artist and pupil of Duveneck, has shown his entire product since he turned from painting to wood block engraving, at Closson's, in that city, and the collection of 47 prints stirred much enthusiasm among local critics and art lovers. Mary L. Alexander of the *Enquirer* said:

"In these woodcuts the visitor may see pretty much the whole range of Mr. Miller's creative invention, from his earliest wood-block, 'The Prodigal Son,' produced in 1924, through the now celebrated Salome series, the subtly humorous and human 'The Madam and Adam Naming the Animals' and 'Susan and the Elders,' which contains his occasional note of irony, to the powerful and disturbing Christ subject, 'My Son,' which is among the six prints produced in 1928.

"We are conscious of enormous freedom—freedom in design, freedom in imaginative creative invention, but, most of all, freedom in the actual cut. The ideas back of the designs are the factors that show the intellectual caliber of Mr. Miller's mind, but it is the skillful use of the tool that gives his woodcuts the glyptic quality so much desired, that quality which differentiates a woodcut from a pen-and-ink drawing. Two of his latest prints, 'The City' and 'Samson Destroying the Temple,' show what extraordinary decorative effect can be obtained with white on black or black on white.

"From the standpoint of sheer beauty 'Audrey Beardsley' is perhaps the outstanding work. Other prints Mr. Miller has carried to a more spectacular end, but this has a certain quality all its own. The background of the symbolic figure is made up of excerpts from Beardsley's own designs. Its many



"Audrey Beardsley," by Benjamin Miller.

symbols and clean cut lines are presented with a simplicity that attends the fine art of wood engraving. Every mark is redolent of the tool."

Heads Prints Division

Through private endowments—the United States government would never pay for such a thing—the Library of Congress is establishing "chairs" of various subjects, whose occupants, each an expert, will assist scholars to use the several divisions of the library in research work, and who will generally interpret and administer those departments. Dr. Leicester B. Holland of Philadelphia has just been appointed chief of the division of prints and thus will occupy the chair of fine arts recently established by a grant from the

The Division of Prints has grown to huge proportions, and is one of the most valuable

collections of its kind in the world. Private collectors have been bestowing their treasures on it, and its growth in future is expected to be even more rapid. It contains 44,652 books and pamphlets and 469,088 engravings, etchings and photographs. It has now begun to hold exhibitions.

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The News and Opinion of Books on Art

Ambitious

One more ambitious and all-comprehensive book has appeared on art, "Evolution of Art," by Ruth De Rochemont, published by the Macmillan Company at \$6. The critics disagree mightily, as may be expected from the conservative character of the work.

"The purpose of this book," the author explains in her foreword, "has been to create, by a study of the outstanding artists of all the ages, a just perspective on the aims and accomplishments of painting, sculpture and print-making, and to establish certain fundamental standards that should serve as a sound basis for the discriminating enjoyment of all art." "The purpose is more than admirable," comments Thomas Craven in the New York *Herald* after quoting this paragraph, "it is noble; but the fulfillment of it is another matter. If Miss De Rochemont has anywhere formulated absolute laws upon which a work of art must stand or fall, I have failed to find them. Had she succeeded in her purpose she would have solved the esthetic enigma that has baffled philosophers and scientists throughout the ages. Does not the very title of her book imply that fixed standards of appreciation are untenable? . . . Art lends itself to perpetual revaluations and has many avenues of approach—the scientific, the industrial, the spiritual. . . .

"The first part of the history is far superior to the ordinary run of art books. Beginning with a sound and exceptionally readable description of the various technical mediums, Miss De Rochemont proceeds to the four Italian schools, analyzing individual aims and attainments with abundant detail and, in the main, with exact scholarship. There are faults in proportion and emphasis: the Florentines, for instance, get no more space than the Umbrians; the Venetians

are overpraised, and the biographical interpolations throw no light on the pictures discussed. With Giotto, Raphael and Giorgione she excels herself. These three painters, together with Rubens, stand out as modern men; the barrier of the past is removed; they are critized in a language that is fresh and sensible and penetrating—a rare thing in art books; and we have no difficulty in acknowledging the greatness of their performances or in participating in their humanity. . . .

"The long chapters on the Dutch and Flemish schools will tax the reader's patience; and the account of the Spaniards will delight the admirers of Velasquez and enrage the camp followers of El Greco. . . . She dislikes El Greco thoroughly, believes him a 'willful eccentric,' more than a little insane, and a fit companion for such odious madmen as Cézanne and Van Gogh. The nineteenth-century Frenchmen are treated summarily and with no clear understanding of their place in the European tradition; the British are unmercifully lashed for their moral propensities, and henceforward the book plunges downhill into a total collapse. . . .

"Blake, the painter of angels, is dismissed in a few lines, sharing a small paragraph with Morland, the painter of pigs; Delacroix receives less attention than Greuze; Daumier is not even mentioned, while Whistler is extolled through five pages as 'unmistakably one of the great and original creative artists of the ages'; a single line suffices for Ryder, but Inness is lavishly praised as 'the great American landscape painter'; we are informed that 'since the death of Saint Gaudens, whose equestrian statue of Sherman is surpassed only by the works of Verrocchio and Donatello, leadership in American sculpture is generally conceded to Daniel Chester French'; Signac and Seurat are lumped together in one sentence; Sargent 'will hold his own with Van Dyck.'"

Arthur Millier in the Los Angeles *Times* said: "Here is an honest, delightful and sound job, written, to be sure, from a point of view, but one in harmony with the best western tradition. It is difficult to imagine a layman reading through this volume—and it is primarily intended for him—and coming up for air without a stimulated art interest and a longer view. . . . The author is not misled by the current excessive prices paid for works of the English school into believing them great masters of painting and she recognizes in Raeburn 'the greatest painter of men in the English school.' The 'great' ages of painting take most of her space and she is perfunctory and not always accurate when dealing with the moderns."

C. J. Bulliet in the Chicago *Evening Post* pokes bitter fun at the book and says the author is "like those liberal minded pulpit orators who see the sun of Darwin as a ruddy globe through the fog arising out of Noah's flood. . . . Really, our Chicago managing editors are overlooking a bet in neglecting to give this writer a job helping further befog the already foggy atmosphere of our noble city, aspiring to art leadership in 1933."

A. D. Emmart says in the Baltimore *Sun*: "The author devotes to Meissonier about

Mrs. Dale's Book

The critics have been writing about the book which Mrs. Chester Dale has prepared on the collection of modern French art owned by her husband and herself. It is called "Before Manet to Modigliani," and it is published by Alfred Knopf at \$5 a copy. Usually a catalogue of a private collection is mainly a prideful matter for private circulation, and this book is therefore unusual inasmuch as it exemplifies the creed of the new generation of American collectors, who make propaganda among their countryman as well as satisfy themselves. The Boston *Transcript* says of the volume:

"The magnificent Dale catalogue includes one hundred and two full-page reproductions of paintings, and Mrs. (Maud) Dale states in her interesting preface that they were chosen from a group three times as great! It has, of course, long been known in the art world, that the Dale collection was one of the most important privately owned (or otherwise) groups of modern art in this country. A few months ago a number of canvases were lent to the Wildenstein Galleries in New York for private exhibition in connection with some charity affair, and much public interest was evinced in the display. But even that gave but little inkling of the immensity of the collection owned by the Dales. Only now does the catalogue reveal its great scope, placing it on a plane with the noted Havemeyer collection but bequeathed to the Metropolitan."

"Like the Havemeyers, the Dales have displayed rare discrimination and courage in the selection of the individual canvases, and the result is that, by its mere presence, the great collection enriches this country with a history, complete and comprehensive in its various chapters, of the French art from 'before Manet' down 'to Modigliani.'"

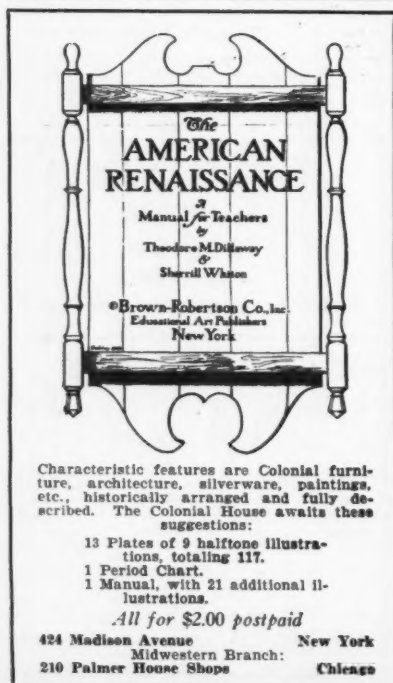
three-quarters of the space she gives to Cézanne. The proportions seem ludicrous in view of the fact that a majority of persons today rank Cézanne with the very great painters. And Meissonier isn't anywhere much except in the catalogues. Yet the writer of this book has, I suppose, a close acquaintance with the history of art, has been in position to see many notable pictures. The explanation is that intuition had failed her."

Art of the Ancient Sumerians

In the last few years art lovers have encountered many reproductions and many newspaper and magazine accounts of Prof. C. Leonard Woolley's excavations at Ur of the Chaldees, dating back more than 5,000 years. They will now find the subject orderly treated in his "The Sumerians," brought out by the Oxford University Press. This ancient race, destroyed by the Elamites some 4,000 years ago, is considered from every angle so far revealed.

A Volume on Christian Art

Scribner's has issued "The Principles of Christian Art" by Percy Gardner. In the concluding chapters he offers tentative suggestions for "a reconciliation" between modern religion and art.



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In the Realm of Rare Books and Manuscripts

First Hebrew Book

The Jewish Theological Seminary in New York has acquired through funds provided by Abraham Erlanger a copy of the first book ever printed in Hebrew. It is the first two sections of Rabbi Jacob ben Asher's famous code of orthodox life, called the "Arba Turim," and it is known to have been printed before 1475, or within 23 years after Gutenberg in 1452 printed the first book from movable type. The volume was recently discovered in Italy. It has no other recorded history than the dated visas of the Papal Inquisition, as follows: "Revisus per me, Laurentius Franguelius, 1575;" "Frater Hippolytus Ferrarensis vidit, 1601." and "Revisto et corretto per mi, fra Luigi da Bologna, 1609."

Prof. Alexander Marx, librarian of the Seminary, said that this acquisition and a two-volume edition of a hitherto unknown ritual of the Oriental Jews of Aleppo, purchased for the seminary by Mortimer L. Schiff, "assures the Jewish Theological Seminary in New York of the most valuable and most important collection of Jewish incunabula in the world." The oldest item in its treasure room is a set of pages from a Hebrew manuscript of the Bible in the IXth or Xth century.

An examination of some of the early printed books shows that, even at the height of the Inquisition, Jewish and Christian printers were loaning page borders to each other and using them in both Jewish and Catholic books.

Rare Musical Manuscripts

Collectors of rare manuscripts as well as music lovers will be interested in an auction sale that will take place in Berlin, at Martin Breslauer's, Französische Strasse 46, from June 4th to 8th, of the second part of Dr. Werner Wolffheim's music library. The manuscripts date back as far as the XIth century and come down through the XVIIIth, and range from liturgical specimens to full scores of operas. Hundreds of the items are of extreme rarity, while hundreds of others will make prized additions to musical libraries.

The International Congress of Librarians will meet in Rome on June 15th, and the Wolffheim sale is so timed that Americans attending it can easily arrange to be present without inconvenience.

\$3,400 for a Dickens Poem

Dickens items numbering 275 comprising the Edward C. Daoust collection (Cleveland, O.) brought \$27,005 at the American Art Galleries, New York. James F. Drake, dealer, paid \$3,400 for five autograph 8-line stanzas of "The Song of the Wreck." A leaf of the earliest known Dickens manuscript, a burlesque on "Othello," brought \$3,000. A first edition presentation copy of

"David Copperfield," with autograph letter laid in, brought \$2,600, and Brentano's, buying first editions, paid \$1,450 for "A Tale of Two Cities," \$1,275 for "Great Expectations" and \$900 for "Oliver Twist" in parts.

Find Unknown Harris Novel

The heirs of Joel Chandler Harris, creator of Uncle Remus, gave all his manuscripts and letters to the library of Emory University, in Georgia. Recently Prof. Thomas H. English began the work of classifying the contents of the trunks containing the treasures. He came upon the manuscript of an historical novel, "Qua: A Romance of the Revolution," never published and unknown. It contains seven chapters and 35,000 words. Since the publishing rights belong to the heirs, they are having it typed.

The work is utterly different from any of the others written by Mr. Harris, although it abounds in his quaint humor. The hero, Qua, is a native African and a member of a princely family on the Gold Coast. His proud spirit is never tamed, but he at last finds his first white friend in Andrew Wynche, and his fierce loyalty to this fighter in the Revolution provides material for the story. Many historical characters are in it.

Rare Gift Honors Librarian

On April 5 Dr. Herbert Putnam, head of the Library of Congress, finished 30 years of service, and the chiefs of the divisions of the library gave him a dinner. In his honor they presented to the nation a volume printed at Grenoble, France, in 1756, in which the Marquis de Montcalm told how on August 14 of that year he had surprised the British at Fort Oswego and forced them to surrender. It was acquired from the 106 rare pieces of Americana which Maggs Brothers of London have on exhibition at the library.

Two Blake Volumes Bring \$9,215

More English probably than any other poet or artist was William Blake, and the English bibliophile, Walter Spencer, mastered the American, Gabriel Wells, when he paid \$9,215 at Sotheby's, London, for "Songs of Innocence" (1789) and "Songs of Experience" (1794). The volumes originally belonged to George Cumberland, one of Blake's principal patrons.

"A Christmas Carol" Brings \$2,860

Maggs Brothers, in behalf of an American client, paid \$2,860 at Sotheby's in London for a "trial issue" of Dicken's "A Christmas Carol" (1844).

Islamic Treasures

Robert Garrett of Baltimore has loaned his priceless collection of 3,000 Near Eastern and Occidental manuscripts to the Princeton University Library, and for many years scholars will be engaged in translating them and the Princeton University Press in printing them. To finance the beginning of the work \$100,000 has been provided by the General Education Board, the Mergenthaler Linotype Company and Joseph T. Mackey. It is expected, says the New York Herald Tribune, that the material will revolutionize present-day knowledge of the Crusades and of the history of geography, chemistry, arithmetic, astronomy and medicine, in which the Arabs and other Islamic scholars played so historic a part.

The manuscripts are mainly in Arabic, but some are in Hebrew, Syriac, Turkish, Persian, Armenian, Malayan, Javanese and Sanskrit, while there are early European manuscripts in Greek, Latin, Dutch, French and Italian. Among the authors are nearly all the great literary men of Islam. Some are in the handwriting of the authors; some bear the autographs of the princes and kings who owned them. One of them belonged to Bayazid, another to Saladin.

The collection includes early Arabic encyclopedias, sacred manuscripts of the Druses and other secret sects and hitherto unknown ancient versions of the Bible.

The collection is made up of the so-called Houtsma group of 1,200 manuscripts acquired in 1900 by John W. Garrett, the owner's brother, when he was ambassador to the Netherlands; the Littmann collection of 500 purchased in 1904; the Widgery collection (Oxford) of 200, mainly Persian, added in 1924, and the Baroody group of 450 purchased in Beirut in 1925, besides many additions bought elsewhere.

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Plain Talk

In the annual report of the Cincinnati Museum Association, the director, J. H. Gest, after saying that the enrollment at the Art Academy again exceeds 500, says that this is "remarkable in a school that is so particularly devoted to the professional training of painters, sculptors and designers, rather than to the cultural study of aesthetics purely, or to the direct technical training for the industries.

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The Columbia Exhibition

The newspapers devoted much space to the exhibition at Columbia University of the work of the 600 art students who have been taking Anson K. Cross's vision training method by mail through the university's home study department.

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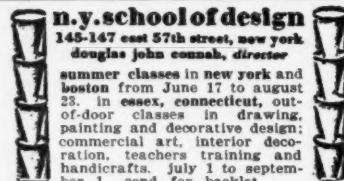
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Berkeley, Cal.

BERKELEY ART MUSEUM—
April—Tibetan paintings; water colors, Andrei Jawlensky.
To May 16—Berkeley Architects.
CASA DE MANANA—
April 16-30—Etchings, Ludwig T. Reimer.
May 1-15—Paintings by Mrs. W. P. Kelley.

Los Angeles, Cal.

LOS ANGELES MUSEUM—
May—Fifth Annual Bookplate Exhibition.
AINSLIE GALLERIES—
April—Flower paintings by Nell Walker Warner.
CALIFORNIA ART CLUB—
April 15-30—Paintings, Boris Deutch; Anita Delano and group.
EBELL CLUB—
April—Miscellaneous collection.
May—Agnes Evelyn Nunn Miller.
NEWHOUSE GALLERIES—
To April 27—Paintings, Truman Fassett.
STENDAHL GALLERIES—
April—Paintings by William Wendt.
WILSHIRE GALLERIES—
April—Paintings, Warren A. Newcombe.

Oakland, Cal.

OAKLAND ART GALLERY—
To May 7—Paintings, Alexei Jawlensky.

Pasadena, Cal.

PASADENA ART INSTITUTE—
April—Nicolai Fechin; Louis N. Sharp; Stephen de Hespodar; Pasadena Society of Artists.
JULES KIEVITZ GALLERY—
April—Paintings by Oscar R. Coast.

San Diego, Cal.

FINE ARTS GALLERY—
April—Paintings, Louis Kronberg; group of invited artists; colored prints from Gordon Dunthorne; Indian photographs, Roland Reed.

San Francisco, Cal.

CAL PALACE OF THE LEGION OF HONOR—
April-Nov.—Exhibition of Contemporary American Sculpture.
EAST WEST GALLERY—
April 22-30—Paintings, John Emmett Gerrity.
GALERIE BEAUX ARTS—
April 17-May 4—Carvings, drawings, furniture ensembles, Jacques Schnier.
May 6-20—Paintings and wall hangings, Nelson Poole.
PAUL ELDER & CO.—
To May 4—Etchings, Edson Newell.
May 6-31—Heraldic art, Leonard Wilson.

Santa Barbara, Cal.

ART LEAGUE OF SANTA BARBARA—
April 22-May 4—Water colors, Harold Gaze.
SANTA BARBARA SCHOOL OF ARTS—
To May 18—Paintings, prints, sculpture, crafts.

Santa Monica, Cal.

PUBLIC LIBRARY GALLERIES—
May—Paintings by Nell Warner.

New Haven, Conn.

PUBLIC LIBRARY GALLERY—
April 15-May 13—Spring exhibition of New Haven Paint & Clay Club.
CONN. ARCHITECTURAL LEAGUE—
May 11-18—Landscape Architecture (A. F. A.).

Wilmington, Del.

WILMINGTON SOC. OF FINE ARTS—
April—Permanent collection, Howard Pyle.
May—Children of the Delaware Schools.

Washington, D. C.

CORCORAN GALLERY—
April-May—Architectural models and designs for the development of the national capital.
ARTS CLUB—
To April 27—Paintings, etchings, Margaret M. Law.
PHILLIPS MEMORIAL GALLERY—
Until May 31—Arthur B. Davies Memorial Exhibition; permanent collection.
April-May—Paintings, Marjorie Phillips.
UNITED STATES NATIONAL MUSEUM—
April 22-May 10—Etchings, Carlton Moorepark.
GORDON DUNTHORNE GALLERIES—
To April 30—Etchings and color prints of birds.
PHILOMUSIAN CLUB—
April—Paintings, Constance Cochrane.
YORKE GALLERY—
April 22-May 4—Water colors by Mary Elwes.

St. Petersburg, Fla.

ARTS CLUB—
April 16-30—Exhibition, local are students.

Atlanta, Ga.

HIGH MUSEUM OF ART—
April—Old masters from the Ehrich, Newhouse, VanDiemen and John Levy Galleries.

Jacksonville, Ill.

JACKSONVILLE ART ASS'N—
To May 4—Figure and landscape paintings (A. F. A.); prints, Rigdon Read (A. F. A.).

Chicago, Ill.

ART INSTITUTE OF CHICAGO—
May—Ninth International Exhibition of Water Colors.
CHICAGO GALLERIES ASS'N—
To April 27—E. Martin Hellings; Edgar Cameron.
May—Members' show.

Decatur, Ill.

DECATUR ART INSTITUTE—
April—Wisconsin Society of Painters.
May—Decatur City Schools.

Honolulu, Hawaii

ACADEMY OF ARTS—
May 2-14—Print Makers of Hawaii; designs for Christmas cards.

Rockford, Ill.

ROCKFORD ART ASSOCIATION—
April—Exhibition by local artists.
May—Rockford City Schools.

Springfield, Ill.

SPRINGFIELD ART ASS'N—
April—Paintings, drawings, Hester Merwin.
May—Art loaned by Springfield collectors; Springfield camera show.

Indianapolis, Ind.

JOHN HERRON ART INSTITUTE—
April—Wood blocks, Elizabeth Keith (A. F. A.); Kadar Etchings; Netherlands Furniture of XVIII to XVIII centuries.
May—Paintings, Anthony Angerola.

Richmond, Ind.

ART ASSOCIATION—
April—32nd Annual Exhibition by Indiana Painters.
May—Richmond Public Schools.

Cedar Rapids, Ia.

THE LITTLE GALLERY—
April 15-May 4—Japanese prints; oriental sculpture.

Dubuque, Ia.

DUBUQUE ART ASS'N—
To April 27—Contemporary American Artists.

Mt. Pleasant, Ia.

IOWA WESLEYAN COLLEGE—
May 1-15—R. I. School of Design Exhibition (A. F. A.).

Ames, Iowa

IOWA STATE COLLEGE—
May 5-26—Japanese Prints (A. F. A.).

Iowa City, Ia.

IOWA STATE UNIVERSITY—
May 1-21—Original Illustrations (A. F. A.).

New Orleans, La.

ISAAC DELGADO MUSEUM—
April 21-May 8—Paintings by Allan W. Cram,

auspices A. A. of N. O.
May 10-31—Combined circuit exhibitions of Southern States Art League, auspices A. A. of N. O.

Portland, Me.

SWEAT MEMORIAL MUSEUM—
To May 10—Annual Photographic Salon.

Baltimore, Md.

BALTIMORE MUSEUM OF ART—
April—International Exhibition of Ceramic Art (A. F. A.); modern East Indian water colors.
May 5-26—Contemporary French Prints (A. F. A.).

Amherst, Mass.

AMHERST COLLEGE—
April—International Print Exhibition (A. F. A.).
April 26-May 14—Paintings from National Arts Club (A. F. A.).

Boston, Mass.

BOSTON ATHENEUM—
To May 1—Foreign and American travel porters.
BOSTON MUSEUM—
To May 20—XVIIIth century French books and book illustrations; loan collection of old English silver; prints by Kuniyoshi; etchings by Callot.

GUILD OF BOSTON ARTISTS

To April 30—Paintings, A. T. Ripley.
April 15-27—Paintings, R. H. T. Gammell.
May—General Guild Exhibition.

SOCIETY OF ARTS AND CRAFTS

May 23-June 2—China and stained glass by Sidney T. Callowhill.

Hingham, Mass.

THE PRINT CORNER—
April—Block prints in color, etchings, drawings, Elizabeth Norton.
May—Etchings, A. Hugh Fisher.

New Bedford, Mass.

SWAIN SCHOOL OF DESIGN—
April—French costumes (A. F. A.).

Worcester, Mass.

WORCESTER ART MUSEUM—
April—Modern decorative arts; modern drawings and prints.

Ann Arbor, Mich.

UNIVERSITY OF MICHIGAN—
April 15-30—Lithographs, Vernon Howe Bailey (A. F. A.).
May 1-21—International Print Exhibition (A. F. A.).

Detroit, Mich.

DETROIT INSTITUTE OF ARTS—
April 15-May 30—15th Annual Exhibition of American Art.
May 20-June 1—International Exhibition of Ceramic Art (A. F. A.).
AINSLIE GALLERIES—
To May 11—Paintings by Jerome Blum.
JOHN HANNA GALLERIES—
To April 27—Paintings, John F. Carlson.

Grand Rapids, Mich.

GRAND RAPIDS ART GALLERY—
April—Paintings, Ernest Albert; water colors, George Pearse Ennis; Print Makers Society of California.

JOHN LEVY GALLERIES

Paintings

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NEW YORK

May—Paintings, Abbott Graves; Artists and Amateurs of Grand Rapids.

Muskegon, Mich.

HACKLEY GALLERY OF FINE ARTS—

April—Paintings, E. W. Redfield; pastels and etchings, Wuanita Smith.
May 5-26—Etchings and wood block prints (A. F. A.)

Ypsilanti, Mich.

MICHIGAN STATE NORMAL—

April—Etchings by Percy Smith (A. F. A.).

Jackson, Miss.

MISSISSIPPI ART ASS'N—

April 20-May 4—Water color rotary (A. F. A.).

Kansas City, Mo.

KANSAS CITY ART INSTITUTE—

May—Kansas City Society of Artists.

St. Louis, Mo.

CITY ART MUSEUM—

April 14-30—Exhibition by students of St. Louis School of Fine Arts.

May—East Indian Paintings (A. F. A.); Students of St. Louis School of Fine Arts.

M. A. NEWHOUSE & SON—

April—Paintings, Glen C. Henshaw.

MAX SAPRON ART GALLERIES—

Indefinite—American and foreign paintings.

Omaha, Neb.

OMAHA ART INSTITUTE—

April—Contemporary French Prints (A. F. A.).

Montclair, N. J.

MONTCLAIR ART MUSEUM—

To April 28—Portraits by 35 American artists.

Newark, N. J.

NEWARK MUSEUM—

To April 30—Chinese exhibit; modern American paintings.

Indefinite—Medal making; articles costing not more than 50 cents; North African exhibit.

Ridgewood, N. J.

ART STUDENTS' GUILD—

May 6-13—Paintings, Charles Livingstone Bull.

Santa Fe, N. M.

MUSEUM OF NEW MEXICO—

April—Soap sculpture; paintings, Frank T. Hutchens, Carlos Vierra, Olive Rush.

Binghamton, N. Y.

ART GALLERY AND MUSEUM—

April—Paintings, William H. Singer, Jr., Susan Ricker Knox.

May 1-30—Paintings, faculty of College of Fine Arts, Syracuse University.

Brooklyn, N. Y.

BROOKLYN MUSEUM—

April—New galleries of decorative arts and room of recent accessions; Napoleana bequeathed by Marion Reilly.

To Aug. 1—Block prints assembled by Philadelphia Print Club.

PRATT INSTITUTE ART GALLERY—

April—Brooklyn Society of Artists.

May 13-31—American Book Illustrating.

Elmira, N. Y.

ARNOT ART GALLERY—

April—H. A. Bentley collection of living California artists.

New York, N. Y.

METROPOLITAN MUSEUM—

Through Sept. 2—11th exhibition of American Industrial Art.

Through April—Water color exhibition; embroideries and costume accessories lent by Mrs. Philip Lehman; prints by Hokusai and Hiroshige and Japanese No robes lent by Louis V. Ledoux; prints, selected masterpieces and recent accessions.

GRAND CENTRAL PALACE—

April 15-27—Architectural and Allied Arts Exposition, including Arts Council selection of "One Hundred Important Paintings by Living American Artists."

ART CENTER—

April—Wood engravings, Eric Daglish; New York Society of Craftsmen; international display of school work in industrial art and drawing; Mexican craftwork.

April 15-27—3d International Salon of the Pictorial Photographers of America; Art Alliances textile competition designs.

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AMERICAN FINE ARTS GALLERIES—

April 15-May 5—16th annual exhibition, Allied Artists of America.

AINSLIE GALLERIES—

April 16-30—Pencil drawings, charcoal portraits, by Edward C. Caswell.

ACKERMANN'S—

To April 30—Irish sporting and landscape sketches by E. G. Somerville.

ANDERSON GALLERIES—

April 15-30—Salons of America.

ARDEN GALLERY—

March-May—6th annual exhibition, Landscape Architects.

BABCOCK GALLERIES—

April 15-27—Paintings, water colors, Sol Wilson.

April 29-May 11—Paintings, E. M. Heath.

BROWN-ROBERTSON CO., INC.—

Indefinite—Color prints by British and American artists; paintings.

BUCHANAN GALLERY—

To April 27—Paintings by Philip Cheney.

COLONY BOOK SHOP—

April—Prints by Marie Laurencin.

DOWNTOWN GALLERY—

To May 15—Walt Kuhn.

DUDENSING GALLERIES—

April—Paintings by John Graham.

April 29-May 19—Paintings by the summer competition winners of 1928.

PASCAL M. GATTERDAM GALLERY—

April—Paintings by American artists.

GRAND CENTRAL GALLERIES—

April 15-27—Society of Women Decorators.

April 23-May 4—Paintings, Everett Warner; decorative art, M. Elizabeth Price.

GREENER ART GALLERY—

Indefinite—Old and modern pictures.

HARLOW, McDONALD GALLERY—

April—Prints of American Naval Battles.

HELEN HACKETT GALLERY—

March 25-April—Contemporary Irish Art.

THE GALLERY OF P. JACKSON HIGGS—

Paintings by old masters; ancient sculpture; Greek, Roman, Syrian, Egyptian glass and antiquities.

INWOOD POTTERY STUDIO GALLERIES—

Indefinite—Exhibition of pottery.

INTIMATE GALLERY—

To April 28—Arthur G. Dove.

KENNEDY & COMPANY—

April—Etchings by Frank Brangwyn, Sir D. Y. Cameron, James McBeck.

KLEINBERGER GALLERIES—

Indefinite—Old masters.

LEWIS & SIMMONS—

To April 27—Impressions of New York by Max Philipps.

LITTLE GALLERY—

April 15-30—Antiques and decorative objects from England, France and Italy.

May 1-15—Bakits by Thelma Peck Harris.

MACBETH GALLERY—

April 16-May 6—New and old paintings by Childe Hassam.

May 1-14—Portrait drawings by Paul Swan.

MILCH GALLERIES—

March 25-April 6—Landscapes, Frank V. Du Mond; water colors, Armin Hanson; sculptures, Roy Sheldon.

MUSEUM OF FRENCH ART—

Through August—The Mrs. Leonard G. Quinlan Empire Collection.

MORTON GALLERIES—

April 15-30—Paintings, Vera Stevens.

NATIONAL ARTS CLUB—

To March 29—Junior artists of the club.

NAT'L ASS'N WOM. PAINTERS & SCULPTORS—

April 22-May 11—American and foreign scenes.

NEUMANN'S PRINT ROOM—

April 13-30—Etchings and lithographs by Rodolphe Bresdin.

NEWHOUSE GALLERIES—

To May 4—Little Dutch Masters.

NEW YORK SCHOOL OF FINE AND APPLIED ART (2239 Broadway)—

May 17-21—Annual exhibition of the school.

OPPORTUNITY GALLERY (Art Center)—

To May 16—The seventh exhibition (works selected by Murdock Pemberton).

PORTRAIT PAINTERS' GALLERY—

Indefinite—Portraits by 20 Americans.

RALPH M. PEARSON STUDIO—

Indefinite—Modern hand hooked rugs by American artists.

PUBLIC LIBRARY—

April—Lithographs and wood engravings by Honore Daumier.

To Nov.—Making of an etching.

SALMAGUNDI CLUB—

May 17-Oct. 15—Annual summer exhibition.

SCHULTHEIS GALLERIES—

Permanent—American and foreign artists.

JACQUES SELIGMANN & CO., INC.—

Permanent exhibition of ancient paintings, tapestries and furniture.

E. & A. SILBERMAN—

Jan. to June—Old masters and antiques.

UNION LEAGUE CLUB—

May 9-13—Portraits, symbolic pictures, landscapes, figure pieces and architectural subjects (for admission card address Dr. George F. Kunz, at Tiffany's).

WESTON GALLERIES—

Exhibitions of contemporary art; old masters.

WEYHE GALLERY—

WHITNEY STUDIO GALLERIES—

April—The Circus in Paint.

WILDENSTEIN GALLERIES—

April—Sculpture by Serge Yourievitch.

CATHERINE LORILLARD WOLFE CLUB—

April—Exhibition of crafts.

Saratoga Springs, N. Y.

SKIDMORE COLLEGE GALLERY—

To April 30—Drawings, Robert Brackman; color prints loaned by Rudolph Lesch.

Syracuse, N. Y.

SYRACUSE MUSEUM—

April—Paintings, Claude Buck.

May—Water colors, George Pearse Ennis.

Yonkers, N. Y.

May 6-31—14th annual exhibition, Yonkers Art Association.

Akron, O.

AKRON ART INSTITUTE—

May—Annual exhibition, Akron Artists.

Cincinnati, O.

CINCINNATI MUSEUM—

April—Prints by Muirhead Bone, D. Y. Cameron and James McBeck.

May—Annual exhibition of American art.

TRAXEL ART CO.—

April 15-27—Paintings, A. J. Weber.

CLEVELAND ART CENTER—

To April 30—Lawrence Blazey.

May—Business Men's Art Club; rare American prints; Max Bachofen.

April 29-May 11—John Holmer; Charles Kaelin.

Columbus, O.

GALLERY OF FINE ARTS—

April—Paintings, Anthony Angerola.

May—19th annual, Columbus Art League.

Dayton, O.

DAYTON ART INSTITUTE—

To April 28—Ohio-Born Women Painters.

April 29-May 19—Paintings, Hugh Breckinridge.

Oberlin, O.

OBERLIN COLLEGE—

April 15-30—Original illustrations (A. F. A.).

Youngstown, O.

BUTLER ART INSTITUTE—

April—Paintings, John Enneking.

May—Private collection of Henry A. Butler.

Norman, Okla.

UNIVERSITY OF OKLAHOMA—

April 22-May 22—Cizek originals.

May 10-June 10—London posters.

HARRISBURG ART ASS'N—

May 5-10—Francis Gos (A. F. A.); Keith wood block prints.

Philadelphia, Pa.

ART ALLIANCE—

To April 29—12th annual exhibition, Philadelphia Water Color Club; memorial exhibition, Clara W. Madeira; contemporary paintings and sculpture.

THE ART CLUB—

April 18-May 2—Exhibition by painter members.

May 9-22—Paintings by "Seven Men."

PHILADELPHIA SKETCH CLUB—

May 6-25—65th annual exhibition of sketches by Philadelphia artists.

PLASTIC CLUB—

April 17-May 4—Mrs. Alice Barber Stephens.

Memphis, Tenn.

BROOKS MEMORIAL ART GALLERY—

May 5-26—Studies for Mural Paintings (A. F. A.).

Fort Worth, Tex.

FORT WORTH MUSEUM—

March 18-April 26—Paintings, Power O'Malley.

April 26-May 10—San Antonio "Wild Flower Show."

Galveston, Tex.

GALVESTON ART LEAGUE—

April 15-30—Exhibition from National Academy of Design (A. F. A.).

Houston, Tex.

MUSEUM OF FINE ARTS—

April—3th annual exhibition by Houston Artists.

May—4th annual, Texas Photographers.

HERZOG GALLERIES—

April—Etchings, Robert Fulton Logan; antique textiles.

May—Etchings, Paul Schwertner, Alfred Koch; Gilded Georgian Silver; Just Anderson pewter.

San Antonio, Tex.

WITTE MEMORIAL MUSEUM—

April—Exhibition Southern States Art League; N. Y. School of Fine and Applied Arts.

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DIGEST have become a directory of dealers
in artists' supplies.

Sherman, Tex.

EVA FOWLER ART LEAGUE—
May 11-31—Paintings, Frank Klepper's.

May 1-15—Charles W. Hawthorne.

MILAM GALLERIES—

To April 27—Paintings, Isabel Branson Cart-
wright; marines, Boyer Gonzales.

Pullman, Wash.

STATE COLLEGE OF WASHINGTON—
May 1-15—Water Colors (A. F. A.).

Seattle, Wash.

HENRY GALLERY (U. of W.)—

April—Paintings, prints, Ambrose Patterson's
paintings by Kiowa Indians.

ART INSTITUTE OF SEATTLE—

April—Art and handicrafts of public schools;
early American painters.

May—Architectural exhibit; Garden club show.

SCHNEIDER ART GALLERIES—

Indefinite—American and Foreign artists.

Appleton, Wis.

LAWRENCE COLLEGE—

April—Drawings by Thornton Oakley (A. F. A.).

Milwaukee, Wis.

LAYTON ART INSTITUTE—

To April 25—Water colors, Emily Groom.

MILWAUKEE ART INSTITUTE—

April—Wisconsin Painters and Sculptors; Wis-
consin Society of Arts and Crafts

MILWAUKEE JOURNAL GALLERY—

To July 12—Paintings by Frank V. Dudley,
Roland Stewart Stebbins, Edward K. Will-
iams; cement-fresco murals by Jessie Kalmbach
Chase.

Oshkosh, Wis.

OSHKOSH PUBLIC MUSEUM—

April—Paintings, Abbott Graves; Russian ikons.

May—Paintings, Glenn Newell; etchings, Kais-
mir.

Mrs. Phillips' Show

Marjorie Phillips, wife of the collector,
Duncan Phillips, is holding her first "one-
man" show of paintings at the Phillips Me-
morial Gallery in Washington, until June 1.
She was a pupil of Kenneth Hayes Miller
at the Art Students League in New York.
Ada Rainey, critic of the *Post*, said "a sort
of big rhythm" runs through her landscapes
and that her still lifes show "a fine sense of
balance of colors and tones."

"It is significant," wrote the critic, "that
Mrs. Phillips does not copy any of the
artists that fill the walls of the Phillips
Memorial Gallery, but is content to be her-
self and to depict the world as it is revealed
to her without the influence of contemporary
painters except perhaps the general attitude
toward life that is inescapable and which one
absorbs from one's companions. Of direct
influence there is little or nothing. She leans
toward the wistful and contemplative in her
painting."

The Water Color International

The Ninth International Exhibition of
Water Colors will open at the Art Institute,
Chicago, on May 2. The jury of selection
this year is composed of Francis Chapin of
Chicago, John R. Frazier of the Rhode
Island School of Design, and William Stark-
weather of Brooklyn.

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Hanging Kent

When a traveling exhibition of paintings by Rockwell Kent reached the Denver Museum the director, Arno'd Ronnebeck, who is also art critic for the *Rocky Mountain News*, found that "their arrangement and hanging in one large gallery was a most difficult task. Their predominate note of chilly blues and grays created a general atmosphere of such coldness that an interesting experiment became necessary; a number of very colorful Chimayo and Navajo blankets was hung among the paintings. A daring attempt, but it proved most successful. Their strong notes of orange and vermilion not only warm up the atmosphere, but bring out the qualities of the paintings by contrasts."

"The fact that such color notes had to be introduced in order to enliven this exhibition of Rockwell Kent's paintings emphasizes

their impression as a whole—they are too cold to be altogether pleasing, and they are too pleasing to leave one cold."

"It would be difficult to classify him. He is in some respects modern, and at the same time traditional, a stylist and a realist—a man who loves action and a young boy who dreams of exploits and adventure—a romanticist who dislikes the big cities and who—in the end—has to come back to them."

"In his intimate observations of the vibrations of light in the sky and its reflections on water, mountains and fields, he is nearer to the impressionists than many other contemporaries, and such qualities of the great tradition he combines with the contemporary feeling for clearly defined outline and well realized form. While some of his works are more like a pattern, decorative, two dimensional and mural-like, others convey the feeling of vast space and perspective."

Engelheart

The National Gallery at Washington has honored the fame of Malbone, great American miniaturist, with an exhibition, and now the Victoria and Albert Museum in London is to mark the centenary of the death of Engelheart, his English contemporary. It is predicted that the display will be a revelation to those who "still regard Cosway as the only English miniaturist of his period who is worthy of the collector's consideration."

Engelheart was a pupil of Reynolds, and in the 35 years of his vogue painted nearly 5,000 miniatures for from 5 to 15 guineas each. "For unusually delicate work," says the *Christian Science Monitor*, "this artist is said to have adopted the astonishing expedient of having his brushes made from the hair of a young blonde girl."

A Classified Index of THE ART DIGEST'S Advertisers

ANTIQUES

Antique Shop, 682 Main St. Fitchburg, Mass.
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Hennemann, 724 5th Av., N. Y.
Herscov's, 5519 Main St., Houston, Tex.

P. Jackson Higgs, 11 E. 54th St., N. Y.

Kelchian, 598 Madison Av., N. Y.
Thomas J. Kerr, 510 Madison Av., N. Y.

Kendson, 9 Rue Scribe, Paris, France.

Little Gallery, 29 W. 56th St., N. Y.
Nasare-Aga, 3 Av. Pierre 1st de Serbie, Paris.

Grace Nicholson, 46 N. Los Robles Av., Pasadena, Cal.

J. Roth, 134 Bld. Hausmann, Paris.
Jacques Seligmann & Co., 8 E. 51st St., N. Y.

Henry V. Weil, 247 E. 57th St., N. Y.

Wildenstein, 647 5th Av., N. Y.

ANTIQUE FABRICS
Lorenson, 478 Madison Av., N. Y.

ARMS AND ARMOUR
Bachereau, 46 Rue de Provence, Paris, France.

ART BOOKS
Bridgman, Publishers Pelham, New York.

Brown-Robertson Co., 434 Madison Av., N. Y.

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ART EXPERTS
Maurice Goldblatt, 318 S. Mich., Chicago.

ART GALLERIES

LONDON—
French Gallery, 120 Pall Mall.
J. Leger & Son, 13 Duke St., St. James'.

Leicester Galleries, Leicester Square.

Redfern Gallery, 27 Old Bond St.
A. Reid & Lefevre, Ltd., 1a King St., St. James'.

Max Rothchild, 28 Backville St.
Independent Gallery, 7a Grafton St.

PARIS—
J. Allard, 20 Rue des Capucines.
Marcel Bernheim, 2 bis Rue Cau-

martin.
Bisnon, 3 Rue la Boetie.
Th. Briant, 32 Rue de Berri.
Brimo de Larousselle, 34 Rue Lafayette.

L. Cornillon, 21 Quai Voltaire.
Ch. A. Girard, 1 Rue Edouard VII.

Le Goup, 5 Bld. de la Madeleine.
J. Herbrand, 31 Rue le Pelotier.
E. Le Roy & Co., 9 Rue Scribe.
Galerie Lecomte, 15 Rue Lafitte.
Lucas-Moreno, 28 Rue de la Victoire.

Leon Marseille, 16 Rue de Seine.
Arthur Sambon, 7 Square Messine.
Simonsen & Co., 19 Rue Caumartin.

M. & R. Stern, 32 Bld. Hausmann.

J. Watelin, 11 Rue Auber.
Galerie Zak, Place St. Germain des Pres.

Zborowski, 26 Rue de Seine.

LOS ANGELES, CAL.—
Newhouse Galleries, 2509 W. 7th St.

PASADENA, CAL.—
Grace Nicholson, 46 N. Los Robles Av.

SAN FRANCISCO, CAL.—
Benz Art Gallery, 116 Maiden Lane.

WASHINGTON, D. C.—
Gordon Dunthorne, 1726 Connecticut Av.

Yerke Gallery, 2000 S. St.

CHICAGO, ILL.—
Curson, Pirie Scott & Co.
Chicago Galleries, 320 N. Mich.

BALTIMORE, MD.—
Forsell Galleries.

BOSTON, MASS.—
Grace Horne's, Stuart at Dartmouth.

Robert C. Voss, 553 Boylston St.

ST. LOUIS, MO.—
Newhouse Galleries, 484 N. Kingshighway Blvd., St. Louis, Mo.

Max Saffron Galleries, 4888 Olive.

KANSAS CITY, MO.—
Findlay Galleries, 1235 Balt. St.

BUFFALO, N. Y.—
Broderick, 486 Virginia St.

NEW YORK—
Belmont Galleries, 187 E. 57th.

Balme Galleries, 40 E. 57th St.

Brumman Galleries, 37 E. 57th.

Brookman Galleries, 516 Madison.

Frane Buffa & Sons, 48 W. 57th.

Cole Art Galleries, 123 W. 49th.

De Hauke & Co., 1 E. 51st St.

Downtown Gallery, 118 W. 13th.

Dodsoning Galleries, 8 E. 57th.

Durand-Ruel Galleries, 12 E. 57th.

Ehrlich Galleries, 35 E. 57th St.

Ferargil Galleries, 37 E. 57th St.

The Fifteen Gallery, 7 E. 48th.

Gallery of P. Jackson Higgs, 11 E. 54th St.

Passal Gatterdam, 145 W. 57th.

Grand Central Art Galleries, 15 Vanderbilt Av.

Greener Art Gallery, 157 W. 73rd St., N. Y. C.

Hein Hackett Gallery, 9 E. 57th.

Hyman & Son, 715 Lexington Av.

Invited Pottery Studio Galleries, 207th St. West of Seaman Ave.

Thos. J. Kerr, 510 Madison Av.

Kleinberger, 12 E. 54th St.

J. Lezer & Son, 695 Fifth Ave.

John Levy Galleries, 559 5th Av.

Lewis & Simmons, 730 5th Av.

Little Gallery, 29 W. 56th St.

Macbeth Gallery, 16 E. 57th St.

Masters' Art Gallery, 28 W. 57th St.

Metropolitan Galleries, 578 Mad.

Mitch Galleries, 108 W. 57th St.

J. B. Neumann, 9 E. 57th St.

Newhouse Galleries, 11 E. 57th.

Arthur U. Newton, 665 5th Av.

Reinhardt Galleries, 730 5th Av.

Paul Rosenberg & Co., 647 5th.

Schulthels, 142 Fulton St.

Seligmann & Co., 3 E. 51st St.

Silbermann, E. & A., 133 E. 57th St.

Van Diemen Galleries, 71 E. 57th.

Weeden Galleries, 644 Madison Av.

Whitner Studio Gallery, 10 W. 8th St.

Widsten & Co., 647 5th Av.

Howard Young Galleries, 634 5th.

PITTSBURGH, PA.—
J. J. Gillespie & Co., 689 Liberty.

PROVIDENCE, R. I.—
Nathaniel M. Voss, 131 Wash. St.

HOUSTON, TEXAS—
Herraz Galleries, 3619 Main St.

SALT LAKE CITY, UTAH—
Alice Merrill Horne, 888 2nd Av.

ARTISTS' SUPPLIES
E. H. Friedrichs, Inc., 129 W. 31st, N. Y.

M. Grumbacher, 160B Fifth Av., N. Y.

Max Artists Color Lab, 97 Harris Av., L. I. City, N. Y.

Palette Art Co., 327 Fifth Av., N. Y.

Pelleau Works—Gunther Wagner, 34 E. 23rd St., N. Y.

Schneider & Co., 133 W. 68th St., N. Y.

The St. James Press (Hurley Crayons), 2112 St. James Av., Cincinnati, Ohio.

Winer & Newton, 31 E. 17th St., N. Y.

F. Weber Co., 135 S. 12th St., Philadelphia.

BRONZE FOUNDRIES
Pearson, Friedman, Bauer & Co., 545 5th Ave., N. Y.

CASTS, STATUARY
P. F. Caproni & Bro., Inc., 1914 Wash. St., Boston, Mass.

Flourentine Art Plaster Co., 2217 Chestnut St., Philadelphia, Pa.

FRAMES
N. Y. Frame & Picture Co., 116 Fulton St., N. Y. C.

LAMPS AND LIGHTING
Macbeth Daylighting Co., 321 W. 17th St., N. Y.

PACKERS AND SHIPPERS
Artists Packing & Shipping Co., 189 W. 54th St., N. Y.

Chene, 6 Rue de la Terrasse, Paris.

E. Lerondelle, 76 Rue Blanche, Paris.

Chas. Pottier, 14 Rue Gaillon, Paris.

PHOTOGRAPHERS
Carl Klein, 9 E. 59th St., N. Y.

PRINTS
Art Extension Press, Westport, Conn.

Brown-Robertson, 434 Madison Av., N. Y.

E. B. Courtoisler Co., 474 Post St., San Francisco, Cal.

Gordon Dunthorne, 1726 Connecticut Av., Washington.

Fine Art Society, 148 New Bond St., London.

Findlay Galleries, 1235 Baltimore St., Kansas City.

J. J. Gillespie Co., 689 Liberty Av., Pittsburgh.

Marcel Gaiot, 4 Rue Volney, Paris.

Parrell Galleries, Baltimore.

Mabel Ulrich's Print Shops, Minneapolis and St. Paul.

RAKE BOOKS, MANUSCRIPTS
Brick Row Bookshop, Inc., 43 E. 50th St., N. Y.

Colony Book Shop, 26 E. 61st St., N. Y.

T. J. Gannon, Inc., 665 Fifth Av., N. Y.

G. Hess, Munich.

RESTORERS
Chas. Chianelli, 572 Lexington Av., N. Y.

M. J. Rougeron, 101 Park Av., N. Y.

RUGS
Ralph M. Pearson Studio, 10 E. 53rd St., N. Y.

SCHOOLS OF ART
Abbott School of Fine and Com. Art, 1624 H St., N.W., Washington

Alexander Archipenko, 16 W. 61st St., N. Y.

Ashland Ore. School of Art, Ashland, Ore.

X. J. Barile, 7 W. 14th St., N. Y.

Boston Museum School, Fenway Rd., Boston, Mass.

Broadmoor Art Academy, 30 W. Dale St., Colorado Springs, Colo.

Brooklyn Art School, 184 Livingston St., Brooklyn.

Calif. School of Arts and Crafts, Oakland.

Calif. School of Fine Arts, Channing and Jones, San Francisco.

Scott Carbee School, 135 Mass. Av., Boston.

Chappell School of Art, 1349 Lagoon St., Denver.

Chester Springs School, Chester Springs, Pa.

Corcoran School of Art, Washington.

A. E. Cross, Boothbay Harbor, Me.

Dallas Art Institute, Dallas, Texas.

Dayton Art Institute, Dayton, Ohio.

Designers Art School, 376 Boylston St., Boston.

Vesper George School, 48 St. Joseph St., Boston.

Walter Golitz, Woodstock, N. Y.

Hartford Art School, Hartford, Conn.

Inwood Pottery Studio, 207th Street, West of Seaman Ave., New York.

Kansas City Art Institute, 360 Warwick Blvd., Kansas City, Mo.

Layton School of Art, Milwaukee.

Martinet School of Art, 19 E. Franklin St., Baltimore.

Maryland Institute, Baltimore.

Master Institute of United Arts, 313 W. 105 St., N. Y.

Metropolitan Art School, 55 W. 57th St., N. Y.

Naum Los, 1947 Broadway, N. Y.

Nelson Outdoor Painting Class, Kent, Conn.

N. Y. School of App. Design for Women, 160 Lexington Av., N. Y.

N. Y. School of Design, 145 East 57th St.

N. Y. School of Fine & Applied Art, 2239 Broadway, N. Y.

Ohio University, Athens, Ohio.

Otis Art Institute, 2401 Wilshire Blvd., Los Angeles.

Ralph M. Pearson, 10 E. 53rd St., N. Y.

Paen. Academy of the Fine Arts, Broad & Cherry, Phila., Pa.

Phila. School of Design for Women, Broadway and Master, Phila.

Pratt Institute, Brooklyn.

School of the Arts, 514 Sta. Barbara St., Santa Barbara, Cal.

School of Design and Liberal Arts, 212 C. P. South, N. Y.

Studio School of Art Photos, 21 W. 56th St., N. Y.

Syracuse University, Syracuse.

Thurn School of Modern Art, 111 Carnegie Hall, N. Y.

Traphagen School of Fashions, 1400 Broadway, N. Y.

Washington University, St. Louis.

Webster Art School, Provincetown, Mass.

Guy Wiggins, Lyme, Conn.

Williamington Academy of Art, Wilmington, Del.

Worcester Art Museum School, 14 Highland St., Worcester, Mass.

ART SCHOOLS—TRAVEL TOURS
Boyd Tours (Henry B. Snell), 724 5th Ave., N. Y.

Geo. Elmer Browne, 58 W. 57th St.

University Summer School of Art and Archaeology, Aurora, N. Y.

SECRETARIAL SERVICE
Emergency Secretarial Service, Carnegie Hall, N. Y. City.

APARTMENTS TO LET
Master Building Apartment Hotel, Riverside Drive at 103rd St., N. Y.

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